

THE POCKET MUSIC STUDENT



HANDBOOK OF
MUSICAL TERMS

KARL WILSON GEHRKENS

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HANDBOOK OF MUSICAL TERMS

BY

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Terminology, Etc.*

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HANDBOOK OF MUSICAL TERMS

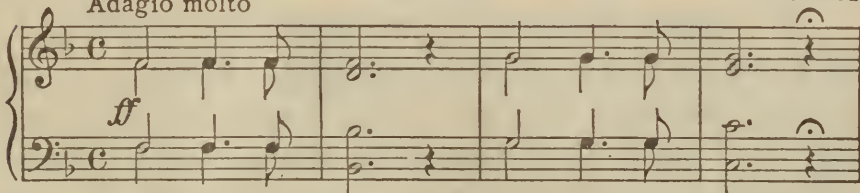
PART ONE

NOTATION

SECTION I. THE SYSTEM OF NOTATION


1. The *notation of music* has three main purposes: (1) to indicate pitch, that is, highness or lowness of tone; (2) to indicate rhythm, that is, tone length and accent; (3) to give guidance in rate of speed, loudness and softness, and other matters connected with performance. The study of the example together with an application to this example of the definitions that follow will make clear most of the important things in music notation.

Adagio molto GOUNOD



ff

Moderato







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2. The following have to do with *pitch representation*: staff, leger line, clef, sharp, flat, double sharp, double flat, key signature, accidental, enharmonic.

3. A *staff* (or *stave*) is a collection of horizontal parallel lines, together with the spaces belonging to them. The lines and spaces are often referred to as “*degrees* of the staff.”

The number of lines used in the staff has varied. The four-line staff was generally employed by the twelfth century for plain-song, and is still so used. From the thirteenth century the five-line staff was gradually adopted for other vocal music. In the sixteenth and seventeenth centuries a six-line staff was often used for organ and sometimes for clavier music. By about the middle of the seventeenth century the five-line staff had proved itself most practicable for all kinds of music.

4. A *clef* is a sign placed on the staff to designate the pitches to be represented by its lines and spaces. The word “clef” means literally *key*.

5. *Three clefs* are in use today, the G clef () the F clef ( or ) and the C clef (). The G clef is called the *treble* clef; the F clef is called the *bass* clef; and the C clef is often referred to as the *movable* C clef. All three clefs were originally “movable” and all were derived from letters written at the beginning of the lines in the very first attempts at staff notation.

6. The *G clef* shows that the second line of a five-line staff stands for g^1 (the first G above middle C). Knowing that each line and space has a letter name and that only the first seven letters of the alphabet are used, it becomes self-evident that the first space is F, the second space A, the third line B, etc. When the G clef is used the staff is referred to as “the treble staff.” The expression

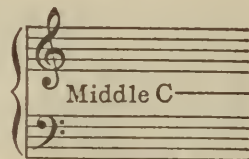
“singing from the treble staff” is preferable to the commoner “singing in the treble clef.”

7. The *F clef* shows that the fourth line of a five-line staff stands for *f* (the first *F* below Middle *C*). As in the case of the *G clef*, this makes it evident that the fourth space is *G*, the fifth line *A*, etc. When the *F clef* is used, the staff is often referred to as “the bass staff.”

8. The *C clef* shows that the line on which it is placed stands for Middle *C*. It is called “movable” but the clef theoretically remains on the same line, with varying numbers of lines of the Great Staff (see below) above or below it. Thus when the *C clef* appears on the second line of the five-line staff this is really the same location as when it appears on the fourth line. The figures will make this clear:



9. The *great staff* or *grand staff* has eleven lines, being merely a combination of the treble and bass staves with the Middle *C* line between. It is interesting as showing the relation between the two staves and of Middle *C* to each staff. It should be noted that the first added line below the treble staff stands for the same pitch as the first added line above the bass staff, the name “Middle *C*” originating in the fact that the line referred to is the middle one of the eleven-line staff:



Note the *brace* connecting the two staves above. Any number of staves may be thus braced together to indicate that all notes appearing in a vertical line on the various staves are to be performed simultaneously. Such a com-

ination of staves is sometimes referred to as a "brace."

10. *Leger lines* (Fr., *léger*—light) are short lines added above or below the staff to increase its extent. They are named from the clef in use as in the case of the lines and spaces of the staff itself. Thus the first leger line above the treble staff is named A (a^2), the space above it B, the second line above C, etc. In referring to the spaces between leger lines it is clearer to say "the space above the second leger line" than "the third leger space."

11. *Pitch-modifying characters.* Sharps, flats, double-sharps, double-flats, and naturals cause the lines and spaces of a staff to stand for higher or lower pitches than they would otherwise indicate. The sharp and the double-sharp cause staff degrees to stand for higher pitches; the flat and double-flat cause them to stand for lower pitches; while the natural sign sometimes does one and sometimes the other.

12. The *sharp* (\sharp) is a character that causes any degree of the staff on which it is placed or with which it is associated to represent a pitch one half-step higher than it otherwise would.

13. The *flat* (\flat) is a character that causes any degree of the staff on which it is placed or with which it is associated to represent a pitch one half-step lower than it otherwise would.

14. The *double-sharp* (\times or \ast) causes the staff degree on which it is placed to represent a pitch one whole-step higher than it would without any sharp.

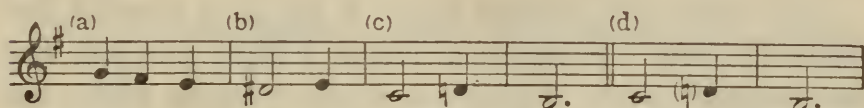
The *double-flat* ($\flat\flat$) causes the staff degree on which

it is placed to represent a pitch one whole-step lower than it would without any flat.

15. The *natural* (♮) cancels the effect of previous sharps, flats, double-sharps, and double-flats on the same line or space within the measure in which it occurs.

16. The *key signature* is a group of sharps or flats on a staff. It partially indicates the key in which the composition is written but does not tell us whether the mode is major or minor (See ¶75). Each signature thus stands for two keys and one must inspect the music in order to determine whether the composition is major or minor. The key of a composition frequently changes without a change of signature, the transition to the new key being indicated by means of accidentals (see below).

17. *Accidentals* are sharps, flats, double-sharps, double-flats, and naturals that occur after the key signature in the course of the composition. Usually they cause staff degrees to represent different pitches, but sometimes they are inserted merely to clarify the notation as at (c). In the latter case the accidental might well appear in parentheses as at (d).



Accidentals that call for tones that lie outside the diatonic scale (See ¶78) are sometimes loosely referred to as *chromatics*.

18. *Differences between accidental sharp and signature sharp:*

- (1) The accidental sharp affects only the line or space on which it appears, but the signature

sharp affects all other degrees of the same name. Thus, for example, the F-sharp in the signature of the key of G in Fig. (a) above affects not only the fifth line but the first space, the third added line below, etc.; but the D-sharp in Fig. (b) affects only the space below the first line.

(2) The effect of the accidental sharp terminates at the bar line but the effect of the signature sharp continues throughout the length of the staff. This means of course that the signature must be repeated on each staff. It also means that the use of the natural as shown at (c) above is unnecessary since the sharp at (b) was cancelled by the bar between (b) and (c).

19. *Enharmonic*: The name for different notations of the same pitch. Thus, C-sharp in the equally tempered scale (See ¶183) is the same pitch as D-flat, therefore C-sharp and D-flat are referred to as enharmonic tones.

20. The following have to do with the *representation of rhythm*: bar and double bar, measure, note forms, rest forms, measure signs, hold (fermata), dots, tie.

21. *Bar and double bar*. A bar is a vertical line across the staff. A principal accent follows each bar and the practical effect of the bars is therefore to divide the staff into measures (See ¶22). In counting measures, especially in band and orchestra music, they are often referred to as *bars*. In referring to a certain point the conductor says, "Begin at the fourth *bar*" instead of "Begin at the fourth measure." The double bar (||) indicates the end of a composition or of a division.

22. A *measure* is usually that part of the staff found

between two bars (Sometimes this space is less than a measure, as at the beginning or end of a composition or between sections).

23. A *note* is a character which by itself expresses only relative duration, but when placed on a staff indicates that a certain pitch is to be sounded for a certain relative length of time.

24. A *rest* is a character which indicates a rhythmic silence of a certain relative length.

25. The *notes and rests in common use* are as follows:

○ Whole-note. An open note-head without stem.

♩ or ♪ Half-note. An open note-head with stem.

♪ or ♫ Quarter-note. A solid note-head with stem.

♫ or ♬ Eighth-note. A solid note-head with stem and one hook.

♬ or ♭ Sixteenth-note. A solid note-head with stem and two hooks.

♭ or ♮ Thirty-second-note. A solid note-head with stem and three hooks.

— Whole-rest.

⏏ Half-rest.

⌘ or ⌘ or ⌘ Quarter-rest.

⌘ Eighth-rest.

⌘ Sixteenth-rest.

⌘ Thirty-second-rest.

25a. The *English names* for the notes are as follows:

Whole-note—*semi-breve*

Half-note—*minim*

Quarter-note—*crotchet*

Eighth-note—*quaver*

Sixteenth-note—*semi-quaver*

Thirty-second-note—*demi-semi-quaver*

26. *Measure signs* or *measure signatures* are a convenient advice for indicating, at the beginning of a composition or movement, the type of measure that characterizes it. Thus $\frac{2}{4}$ shows that each measure is to be of the length of two quarter-notes, it being understood that there are two beats (pulses) to each measure, and that the first of the two is accented. Similarly, $\frac{3}{4}$ shows that each measure is to be of the length of three quarter-notes, that there are three beats to the measure, and that the first beat is accented. The expressions "two-quarter measure," "three-quarter measure," "six-eighth measure," etc., are preferable to "two-four time," "three-four time," "six-eight time," etc., because they more nearly describe the thing which the measure sign indicates.

The following measure signs are in use:

$\frac{2}{4}$, $\frac{2}{2}$ (C), $\frac{2}{8}$, $\frac{3}{4}$, $\frac{3}{2}$, $\frac{3}{8}$, $\frac{4}{4}$ (C), $\frac{4}{2}$, $\frac{4}{8}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{7}{4}$, $\frac{9}{8}$, $\frac{12}{8}$

Simple measures have only one accent. Ex. $\frac{2}{4}$, $\frac{3}{8}$

Compound measures have more than one accent. Ex.


$\frac{6}{8}$, $\frac{9}{8}$, $\frac{4}{4}$. The expression "compound measure" is most often applied to $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$.

27. A *hold* or *fermata* (fěr-mä-tä) is a sign (\frown) placed over a note or rest to indicate that the tone or the silence is to be prolonged beyond the prescribed duration. In most cases this means that the rhythmic movement is to be temporarily suspended, hence it is not in general advisable to think of the hold as indicating any particular number of extra beats. The length of time a tone or a silence is to be prolonged depends entirely upon the taste of the performer or conductor and upon conditions of performance. It is entirely possible that even in the same composition the hold might mean a greater prolongation under certain conditions than it would under other conditions.

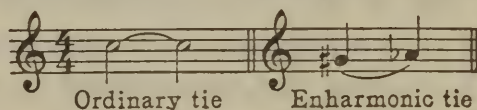
28. A *dot after a note* (or rest) prolongs its value by one-half. Thus a ♩ is equal to $\text{♩} \text{—}$, while a ♩ equals $\text{♩} \text{—}$.

Two dots after a note make it of still greater value, the second dot adding one-half of what the first dot has already added. Thus a $\text{♩} \text{..}$ is equal to $\text{♩} \text{—} \text{—}$. In actual practice this resolves itself into a *shortening* of the following note,

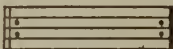
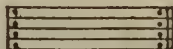
and the musical significance of the doubly dotted note is rather to be found in the shortened note that follows than in the lengthened note that is dotted. Dotted rests are not common.

29. A *tie* () is a curved line connecting the heads of two notes that stand for the same pitch. It indicates that only one tone is to be sounded, this tone having the combined duration value of both notes.

Usually the two notes connected by the tie are on the same degree of the staff, but the *enharmonic tie* connects notes on different degrees. Examples of both kinds of tie follow:

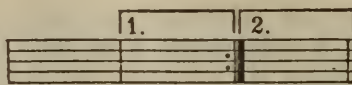


SECTION II. SPECIAL SIGNS

30. *Repeat marks* consist of dots (two or four) placed before and after a  heavy bar (or double bar). 

These repeat marks indicate that the section between the two sets of dots is to be performed twice. If only one set of dots appears, the part between these dots and the beginning of the movement is to be repeated.

When a *different ending* is to be used the second time, this is indicated as below:



In band and orchestra music it is understood that when D.C. or D.S. occurs the smaller repeated sections included

within these dots are to be played only once the second time.

31. The letters D.C. stand for the Italian words *da capo* (dä kää-pō), meaning literally "from the head." They indicate that the performer is to go back to the beginning of the composition or movement and repeat the first part up to the word *fine* (fē-nā). The word "fine" means literally *end*. Sometimes the fermata (\frown) is used to indicate the termination of the repeated section.

32. The letters D.S. (*dal segno* (däl sän-yō)) mean "from the sign." They are used like D.C. except that the performer is to repeat from the sign (:S: or §) instead of from the beginning.


33. The *coda mark* (ϕ) is to be disregarded the first time, but when repeating (D.C. or D.S.) the performer is to omit everything from the coda sign to the section at the end marked *Coda*.

34. The sign *8va* above or below the staff indicates that the tones are to be performed an octave higher or lower than the note positions indicate. This sign is an abbreviation of *all' ottava* (äl ôt-tä-vä), meaning literally "at the octave."

35. The sign *Coll' 8* indicates that pitches an octave higher or lower are to be sounded *with* those indicated by the notes. This sign is an abbreviation of *coll' ottava* (côl ôt-tä-vä), meaning literally "with the octave." The use of this sign often simplifies notation by making it possible to avoid leger lines, thus:

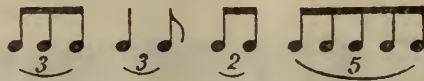
The image shows two musical staves in bass clef. The first staff has a series of notes on the staff with a dotted line below it labeled "Coll' 8." The second staff has the same notes but with leger lines below the staff, labeled "8va" and "etc." The text "is easier to read than" is placed between the two staves.

36. A *staccato sign* is a dot over or under a note or chord. It indicates that the tone is to be sounded and then instantly released instead of being held out to its full value. When the dot is elongated into a wedge (v) it is supposed to call for a still shorter tone, often referred to as *staccatissimo*.


37. When the *staccato dot* is accompanied by a short line ($\bar{\text{p}}$) the tones are to be detached but not sharply so. The *slur and dots* in  combination..... also indicate partially detached tones. This effect of separation is sometimes referred to in piano music as *portamento* playing. In violin music the combination of slur and dots means that the notes thus connected are to be played in one stroke of the bow, the tones being detached.

38. The *slur* (—) is a curved line connecting several notes. It has various uses, its meaning depending upon the context.

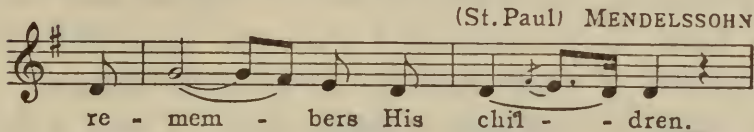
(1) As a *phrase mark* the slur indicates that a group of tones belong together as a musical idea. This idea may be only two notes long, or it may consist of a number of measures. (In vocal music a phrase is often indicated by inserting a comma above the staff instead of using the slur.)

(2) The slur often marks *irregular note groups*, the *triplet* being the most common of these..... 

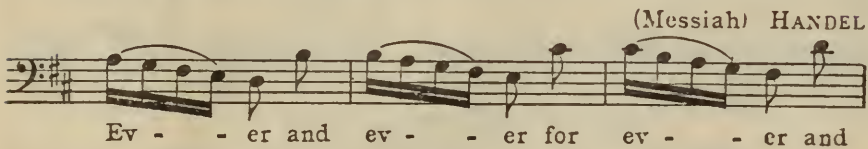
In this case the performer is to adapt the irregular


number of notes to the pulsation or measure scheme in such a way that in general no greater and no less time is taken than would be the case if the regular number of notes appeared. Thus a *triplet* means that three tones are to be performed in the time ordinarily allowed for two. In the same way a *doublet* means that two tones are to be performed in the time ordinarily allowed to three, as, for example, in  $\frac{9}{8}$ measure:

(3) A third use of the slur is found exclusively in *vocal music*. Here it indicates that several notes go with a single syllable of the text.




In the case of eighth-notes, sixteenth-notes, etc., this same thing can be shown by *stroking* together the notes that belong to a single syllable of the text. In this case it is not necessary to use a slur, although in most cases both the slur and the stroked notes are now employed.

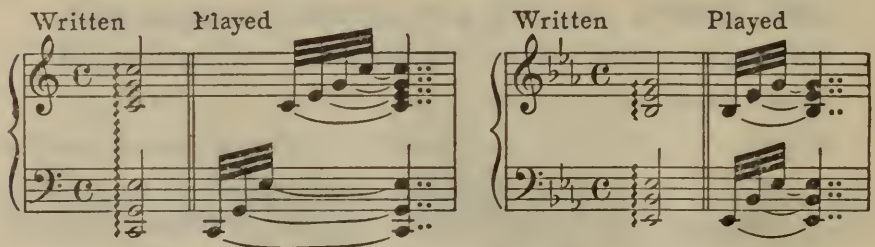


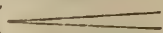
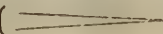
39. *Signs of accent* indicate additional stress on the note or chord in connection with which they occur. The sign  indicates a very slight accent (with the tone sus-

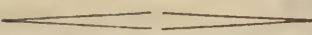
tained) while the signs \wedge and $>$ show greater stress, the amount always to be determined by the musical conditions of the performance. In other words, accent marks are always relative in their significance. (For *sf*, *fz*, etc., see ¶66).

40. The *arpeggio* (är-pěd-jō) sign is a wavy line placed before the chord, thus: . It means that the tones are not to be sounded at the same time, but are to be played in rapid succession, in regular order, beginning with the lowest. All tones are to be sustained as long as the note value indicates.

When the wavy line extends continuously from the lowest note of the left hand to the highest note in the right hand, it is understood that the tones are to be sounded one at a time from the lowest to the highest. But when there is a separate arpeggio sign for each hand, it is understood that the lowest tone in the right hand is to be sounded with the lowest tone in the left hand, and so on through. The following examples will make this clear:




41. The *crescendo* (krā-shěn-dō) sign () indicates that the volume of tone is to be gradually increased; the *decrescendo* sign () similarly indicates that the volume is to be gradually diminished.

42. The sign of *messa di voce* (*mēs-sä dē vō-chā*)  indicates that the same tone is to increase in volume, then decrease again. This is often called a "swell."

43. The *down bow* (∇) and *up bow* (\vee) signs found in music for violin and other stringed instruments, indicate the direction in which the bow is to travel. (See Pt. VI, Sec. VI for further terms relating to instruments.)

44. The *harmonic sign* (\circ) is used in music for violin, 'cello, harp, etc., to indicate that the tone is to be a "harmonic." (See ¶235.)

45. The sign for the use of the *damper pedal* in piano music is made thus: . Some editions use *Ped.* when the pedal is to be depressed, and \ast when it is to be released.

46. *Pedaling signs* are often inserted in organ music in order to clarify the playing of the pedal part. The commonest ones follow:

Signs placed *above* the staff refer to the right foot: those *below*, to the left foot.

\wedge or \vee signifies that the toe of the foot is used.

\cup or \cap signifies the heel.

$\begin{array}{c} \cup \\ \wedge \end{array}$ indicates that either the toe or the heel may be used.

$\begin{array}{c} \vee \\ \cup \end{array}$ indicates that the toe of the foot will take the first note, immediately changing to the heel without repeating the note.

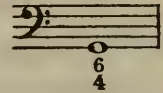
$\begin{array}{c} \cup \\ \vee \end{array}$ indicates the reverse.

Ch. indicates that the foot is to be changed on the note. If placed above the staff, take the right foot first.

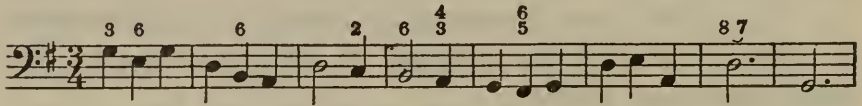
┌───┐ or ┌───┐ indicates that all the notes within the sign are to be played with one foot.

When a toe or heel mark is placed immediately above a short line, as $\underset{v}{\text{v}}$ or $\underset{u}{\text{u}}$, it indicates that the foot which takes the note will pass over in front of the other foot.

47. *Figured bass or thorough bass.* In the seventeenth and part of the eighteenth centuries it was customary, in writing an accompaniment, to include only the bass part, this part being accompanied by certain figures indicating the harmony. Thus, for example:.....



conveyed the idea of a tonic chord in the second inversion, that is, a triad on the first tone of the major scale with its fifth in the bass. Some of the principal figured bass signs are used in the following example:







SECTION III. ORNAMENTS


48. *Ornamental tones* are accessory tones to principal ones. They are often called *embellishments*, in French, *agréments* (ă-gră-mănh), and were freely used in the music of the seventeenth and eighteenth centuries as a part of the style then in vogue, particularly because the clavichord, harpsichord, and similar keyboard instruments of the day were exceedingly limited in their power to sustain tone. The tone died away immediately upon being sounded, making it necessary to follow at once with another tone in order to reduce the impression of thinness. Embellishments


were often written in smaller notation and frequently they were indicated by signs. The tendency at present is to write or print them in full, often in regular size notation.

49. The *principal embellishments* are as follows: trill, mordent, turn, slide, acciaccatura, appoggiatura. (For illustrations see any music dictionary.)

50. The *trill* or *shake* consists of the rapid alternation of two tones to the full value of the printed note. The lower of these two tones is represented by the printed note, while the upper one (unless a ♯, b, or ♮ occurs above the trill sign) is the next higher tone in the diatonic scale of the key in which the composition is written. The interval between the two tones may therefore be either a half-step or a whole-step. The trill is indicated by the sign  or  ·  , etc.

51. The *mordent* (*mor-děnt*) () consists of three tones: first, the one represented by the printed note; second, the one next below it in the diatonic scale; third, the one represented by the printed note again.

The *inverted mordent* () is like the mordent except that the tone below is replaced by the tone above in each case.

52. The *turn* () consists of four tones: first, the diatonic scale-tone above the principal tone; second, the principal tone itself; third, the tone below the principal tone; and fourth, the principal tone again.

In the *inverted turn* the order of tones is reversed, the lowest one coming first, the principal tone next, the highest tone third, and the principal tone again, last.

When the *turn sign* is placed *to the right* instead of

directly over the principal note, the principal tone is sounded first, being then followed by the four tones of the turn as described above.

As in the case of the trill, the mordent and turn may occur with \sharp , b , or \flat above (or below).

53. The *slide* consists of an ascending or descending series of diatonic tones. The series may consist of two, three, or more tones.

54. The *appoggiatura* (äp-pöd-jä-tōō-rä), literally, "leaning note," consists of a single comparatively long ornamental tone introduced just before the principal tone. It is usually accented and its time is taken from that of the principal tone. Three *rules for the interpretation of the appoggiatura* are commonly cited, viz:

(1) When it is possible to divide the principal tone into halves, the appoggiatura receives one-half the value of the printed note.

(2) When the principal note is dotted, the appoggiatura receives two-thirds of the value.

(3) When the principal note is tied to a note of smaller denomination, the appoggiatura receives the value of the first of the two notes.


55. The *acciaccatura* (ät-chä-kä-tōō-rä) like the appoggiatura consists of a single tone. It is written like the appoggiatura except that it has a light stroke across its stem. It has no definite duration-value, but is sounded as quickly as possible, taking its time from and leaving the stress for the principal tone.....



SECTION IV. ABBREVIATIONS


A. Signs of Abbreviation


56. It is frequently easier both to write and to read abbreviations rather than the full notation. For example


 is both more quickly written and more easily read than




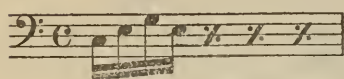
Some of the commonest *abbreviations* of this type are:

 play two eighth-notes.

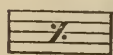
 play four sixteenth-notes.

 play thirty-two thirty-seconds.

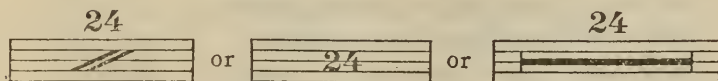
 play four quarter-notes.



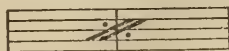
—play the same figure on the 2nd, 3rd, and 4th beats.



—repeat the entire preceding measure.



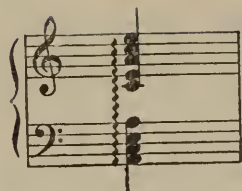
—rest for twenty-four measures.



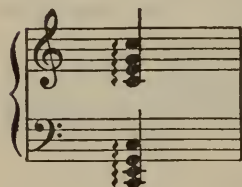
—repeat the *two* preceding measures.



—play the chord “in harp style” (*arpeggio*), i.e., one tone after another in regular order, from the lowest upward.



—play the entire chord *arpeggio* from the lowest note to the highest one.



—play both chords *arpeggio*, the lowest note in the right hand *with* the lowest note in the left hand, etc.

B. Language Abbreviations

57. Some of the commonest *abbreviations of terms* used in music are:

accel.—*accelerando*—accelerate the tempo.

ad lib.—*ad libitum*—at pleasure.

all'ott.—*all'ottava*—at the octave.

cad.—*cadenza*.

cal.—*calando*—dying away.

coll'ott.—*coll'ottava*—with the octave.

con espr.—*con espressione*—with expression.

cresc.—*crescendo*—gradually louder.

D. C.—*da capo*—from the beginning.

decresc.—*decrecendo*—growing softer.

dim.—*diminuendo*—growing softer.

D. S.—*dal segno*—repeat from the sign.

div.—*divisi*—divided.

esp.—*espressivo*—expressively.

f—*forte*—loud.

ff—*fortissimo*—loudest.

fp—*forte piano*—loud, then immediately soft.

fz—*forzato*—accent the tone or chord.

leg.—*legato*—smooth, connected.

legg.—*leggiero*—lightly.

- l. h.*—left hand.
magg.—maggiore—major.
marc.—marcato—marked, accented.
m. d.—mano destra (or main droite)—right hand.
mf—mezzo forte—moderately loud.
m. g.—main gauche—left hand.
M. M.—Maelzel's Metronome.
mod.—moderato—moderate tempo.
mp—mezzo piano—moderately soft.
m. s.—mano sinistra—left hand.
obb.—obbligato—an accessory but necessary melody.
op.—opus— a work.
ott.—ottava—octave.
p—piano—soft.
Ped.—pedale—pedal.
pizz.—pizzicato—plucked.
pp—pianissimo—most softly.
rall.—rallentando—gradually slower.
recit.—recitative.
rf., rfz., or rinf.—rinforzando—reinforced.
r. h.—right hand.
ritard.—ritardando—gradually slower.
rit.—ritenuto—gradually slower.
sfz.—sforzando—accent.
smorz.—smorzando—gradually dying away.
stacc.—staccato—detached, short.
string.—stringendo—gradually faster.
Tem. l.—tempo primo—at the original tempo.
ten.—tenuto—prolong the tone slightly.
tr.—trill.

PART TWO

PERFORMANCE

SECTION I. TEMPO

58. The word *tempo* means literally "time," and is used in music to refer to rate of pulsation. A quick tempo, therefore, means a rapid rate of movement, while a slow tempo refers to a slow rate. Terms relating to tempo may be divided into *two classes*: (1) those indicating a general tempo, (2) those indicating fluctuations or variations in this general tempo.

59. The *commonest terms used to indicate a fixed tempo* are as follows:

VERY SLOWEST TEMPO

larghissimo (lär-gēs-sē-mō) (superlative of *largo*)

adagissimo (ä-dä-jēs-sē-mō) (superlative of *adagio*)

lentissimo (lěn-tēs-sē-mō) (superlative of *lento*)

grave (grä-vā)

VERY SLOW TEMPO

largo (lär-gō) (from Latin *largus*, meaning broad, large)

adagio (ä-dä-jō) (at ease)

lento (lěn-tō) (slow)

SLOW TEMPO

larghetto (lär-gēt-tō) (diminutive of *largo*)

adagietto (ä-dä-jēt-tō) (diminutive of *adagio*)

MODERATELY SLOW TEMPO

andante (än-dän-tā) (going or walking)

andantino (än-dän-tē-nō) (diminutive of *andante* and therefore

meaning literally "going less," but, because of a misconception, now often understood as meaning slightly faster than *andante*)

MODERATE TEMPO

moderato (mō-dā-rā-tō)

MODERATELY RAPID TEMPO

allegro (äl-lā-grō) (cheerful)

allegretto (äl-lā-grēt-tō) (diminutive of *allegro*, a little slower than *allegro*)

VERY RAPID TEMPO

con moto (kôn mō-tō) (with motion)

vivo (vê-vō) (lively)

vivace (vê-vā-chā) (vivacious)

presto (prēs-tō) (quick)

MOST RAPID TEMPO POSSIBLE

presto assai (prēs-tō äs-sā-ē) (very quick)

prestissimo (prēs-tēs-sē-mō) (superlative of *presto*)

vivacissimo (vê-vā-chē-sē-mō) (superlative of *vivace*)

allegrissimo (äl-lā-grēs-sē-mō) (superlative of *allegro*)

prestissimo possibile (prēs-tēs-sē-mō pōs-sē-bē-lā) (hypersuperlative of *presto*)

60. *Terms indicating fluctuations in tempo* are of two kinds: (1) those calling for a more rapid tempo; (2) those calling for a slower tempo.

61. The following terms indicate *a more rapid tempo*:

1. **A GRADUAL ACCELERATION**

accelerando (ät-chē-lā-rān-dō) (accelerating)

affretando (äf-frēt-tān-dō) (hurrying)

stringendo (strēn-jēn-dō) (hastening)

poco a poco animato (pō-kō ä pō-kō än-ē-mā-tō) (growing animated little by little)

2. **A DEFINITELY FASTER TEMPO AT ONCE**

più allegro (pyōō äl-lā-grō) (more lively)

più presto (pyōō prēs-tō) (more rapid)

- più animato* (pyōō äñ-ē-mā-tō) (more animated)
più mosso (pyōō mōs-sō) (more movement)
più tosto (pyōō tōs-tō) (more swift)
più stretto (pyōō strēt-tō) (more drawn together, hence quicker)
un poco animato (oon pō-kō äñ-ē-mā-tō) (a little animated)

62. The following terms indicate a *slower tempo*:

1. A GRADUAL RETARD

- ritardando* (rē-tār-dän-dō) (growing slower and slower)
rallentando (räl-lën-tän-dō) (gradual slackening of pace)
slentando (zlën-tän-dō) (growing slower)
lento (lën-tän-dō) (growing slower)

2. A DEFINITELY SLOWER TEMPO AT ONCE

- più lento* (pyōō len-tō) (more slow)
meno mosso (mā-nō mōs-sō) (less movement)
ritenuto (rē-tā-nōō-tō) (held back—slower)

3. A SLOWER TEMPO COMBINED WITH INCREASE IN POWER

- largando* (lär-gän-dō) }
allargando (äh-lär-gän-dō) } (literally, "becoming broad")

4. A SLOWER TEMPO COMBINED WITH A DECREASE IN POWER

- morendo* (mō-rën-dō) }
perdendo (për-dën-dō) } (gradually dying away)
perdendosi (për-dën-dô-sē) }
calando (kälän-dō) (decreasing in pace and power)
smorzando (zmôr-tsän-dō) (fading away)

63. *Miscellaneous terms referring to tempo*:

- a tempo* (ä tēm-pō) (return to the regular tempo)
tempo rubato (tēm-pō rōō-bā-tō) (literally "robbed time")—
 Elasticity of tempo. Expressional fluctuations in tempo not indicated by the notation.
ad libitum (äd lē-bē-tōōm) (at pleasure)
a piacere (ä pyä-chā-rā) (at pleasure)
tempo giusto (tēm-pō jōōs-tō) (in exact tempo)
alla marcia (äl-lä mār-cl.ä) (in march tempo)
colla parte (kōl-lä pär-tā) or *colla voce* (vō-chā) (follow the solo voice in its tempo fluctuations)

tenuto (tĕ-nōō-tō) (hold the tone to its full value or even a little longer)

metronome marks (definite tempo directions. "M. M. 72" means "72 beats per minute." "M. M." refers to Maelzel's Metronome, a clock-like device with a sliding pendulum that can be made to tick any number of beats per minute likely to be called for in music)

SECTION II. DYNAMICS

64. The word *dynamics* is used in referring to the various degrees of loudness or softness with which tones are sounded.

65. The following terms refer to *a relatively stable degree of power*:

piano (pyā-nō) (p) (softly)

**pianissimo* (pyā-nēs-sē-mō) (pp) (most softly—superlative of *piano*)

pianissimo possibile (pyā-nēs-sē-mō pōs-sē-bē-lā) (as softly as possible)

il più piano (ēl pyōō pyā-nō) (most softly)

piano assai (pyā-nō ās-sā-ē) (very softly)

mezzo piano (mĕd-zō pyā-nō) (mp) (moderately soft)

forte (fōr-tā) (f) (loudly)

**fortissimo* (fōr-tēs-sē-mō) (ff) (most loudly)

il più forte (ēl pyōō fōr-tā) (most loudly)

mezzo forte (mĕd-zō fōr-tā) (moderately loud)

66. The following terms refer to *fluctuations in amount of tone*:

più piano (pyōō pyā-nō) (more softly)

più forte (pyōō fōr-tā) (more loudly)

forte-piano (fōr-tā pyā-nō) (fp) (loudly followed at once by softly)

*In addition to the abbreviations *pp* and *ff*, composers often use *ppp* and *fff*, or even *pppp* and *ffff* to denote still softer or louder effects. There are however no Italian words corresponding with these abbreviations.

<i>forzando</i> (fôr-tsän-dō) (fz)	} (These words indicate that a single tone or chord is to be accented, the amount of stress depending on the character of the passage and of the composition)
<i>sforzando</i> (sfôr-tsän-dō) (sfz)	
<i>forzato</i> (fôr-tsä-tō) (fz)	
<i>sforzato</i> (sfôr-tsä-tō) (sfz)	

<i>rinforzando</i> (rēn-fôr-tsän-dō)	} (reinforced; a definite increase in power extending through a phrase or passage)
<i>rinforsato</i> (rēn-fôr-tsä-tō)	

crescendo (krā-shĕn-dō) (cresc. or cres.) (becoming louder)
decrescendo (dā-krā-shĕn-dō) (decre.) (becoming softer)
diminuendo (dē-mē-nōō-en-dō) (dim.) (becoming softer)
crescendo poco a poco (krā-shĕn-dō pō-kō ä pō-kō) (becoming louder little by little)
crescendo subito (krā-shĕn-dō sōō-bĕ-tō) (becoming louder suddenly)
crescendo molto (krā-shĕn-dō mōl-tō) (becoming much louder)
crescendo al fortissimo (krā-shĕn-dō äĭ fôr-tĕs-sĕ-mō) (becoming louder until the *fortissimo* point has been reached)
crescendo poi diminuendo (krā-shĕn-dō pō-ĕ dē-mē-nōō-en-dō) (gradually louder, then gradually softer)
crescendo e diminuendo (krā-shĕn-dō ä dē-mē-nōō-en-dō) (gradually louder, then gradually softer)
diminuendo al pianissimo (dē-mē-nōō-en-dō äĭ pyä-nĕs-sĕ-mō) (becoming gradually softer until the *pianissimo* point has been reached)

67. The following refer to *changes in both tempo and dynamics*:

<i>crescendo ed animato</i> (krā-shĕn-dō ĕd ä-nĕ-mä-tō) (becoming louder and more animated)	
<i>morendo</i> (mō-rĕn-dō)	} (gradually dying away; i.e. becoming slower and softer by very small degrees)
<i>perdendo</i> (pĕr-dĕn-dō)	
<i>perdendosi</i> (pĕr-dĕn-dō-sĕ)	
<i>smorzando</i> (smôr-tsän-dō)	
<i>calando</i> (kă-län-dō)	

SECTION III. MOOD

68. Some of the commonest *expressions referring to mood* are as follows:

- a capriccio* (ä-käp-prēt-chō) (capriciously)
agitato (ä-jē-tā-tō) (agitated)
alla zingara (äl-lä tsēng-gä-rä) (in gypsy style)
cantabile (kän-tā-bē-lā) (in singing style)
con amore (kôn ämō-rē) (with tenderness)
con bravura (kôn brä-vōō-rä) (with boldness)
con energia (kôn e-nēr-gē-ä) (with energy)
con espressione (kôn ēs-prēs-syō-nā) } (with expression)
espressivo (ēs-prēs-sē-vō) }
con brio (kôn brē-ō) (with brilliancy)
con fuoco (kôn fwō-kō) (with fire)
con passione (kôn päs-syō-nā) (with passion)
con grazia (kôn grä-tsyä) (with grace)
con tenerezza (kôn tā-nā-rāt-tsä) (with tenderness)
dolce (dōl-chā) (gently, sweetly)
dolente (do-lēn-tā) (sadly)
giocoso (jō-kō-zō) (humorously; cf. "jocose")
giojoso (jō-yō-zō) (joyfully; cf. "joyous")
gracioso (gracefully)
con maesta (kôn mä-ēs-tä) } (majestically)
maestoso (mä-ēs-tō-zō) }
pastorale (pä-stō-rä-lä) (in French, päs-to-räl) (in pastoral style, i.e., simple and unaffected)
pesante (pā-sän-tā) (heavily)
pomposo (pōm-pō-zō) (pompously)
scherzando (skēr-tsän-dō) } (jestingly)
scherzoso (skēr-tsō-zō) }
sostenuto (sōs-tā-nōō-tō) (sustained)
sotto voce (sōt-tō vō-chā) (with subdued voice)
tranquillo (trän-kwēl-lo) (tranquilly, peacefully)

SECTION IV. MISCELLANEOUS

69. In addition to terms referring to tempo, dynamics, and mood, there are a number of *miscellaneous expres-*

sions relating to performance. Some of the commonest of these are:

- a cappella* (ä káp-pěl-lä) (choral music unaccompanied)
attack (the promptness or incisiveness with which a tone or a chord is begun)
attacca subito (ät-täk-kä sōō-bē-tō) (begin what follows at once)
accent (extra emphasis or force on a tone or chord)
agogic accent (extra emphasis by means of prolongation of tone)
assai (äs-sä-ē) (very)
cantabile (kän-tä-bē-lä) (in singing style)
glissando (glēs-sän-dō) (sliding the finger or fingers along the string or across the keys)
legato (lā-gā-tō) (smooth, connected)
martellato (mär-těl-lä-tō) (hammered)
marcato il canto (mär-kä-tō ēl kän-tō) (emphasize the melody)
molto (mōl-tō) (much, very)
non troppo, ma non troppo (not too much)
nuance (nü-änhs) (a subtle change in tempo or dynamics not indicated by the notation)
ossia (ōs-sē-ä) (or else. Applied to an alternative rendition)
phrasing (grouping the tones so as to make clear the musical ideas)
portamento (pōr-tä-mēn-tō) (gliding by imperceptible gradations from one tone to another. See ¶270)
sec (sěk) (dry, unembellished)
sempre (always)
solo (alone)
staccato (stäk-kä-tō) (short, detached) (opposite of *legato*)
shading (subtle gradations in power)
tenuto (tē-nōō-tō) (abb. *ten.*) (prolong the tone to its full value or even a little longer)
tutti (tōō-tē) (all together)
vibrato (vē-brä-tō) (vibrate the tone) (as for example in violin music)

PART THREE

THE MUSICAL ELEMENTS

70. The *material of music* is tone and rhythm. Ordinarily tone is divided into melody and harmony and there are usually said to be three musical elements, rhythm, melody, and harmony. To these a fourth element, tone-color (timbre), is often added.

71. *Rhythm* is movement in time. Usually its time relationships are based on a fundamental succession of regular pulsations involving a series of similarly accented groups of beats (measures). These beats are combined or subdivided into rhythmic patterns.

Accent is the additional stress felt in the case of certain beats, as, for example, the first beat in each three-part measure.

Syncopation is the temporary superimposing of an artificial accent or accents on the fundamental scheme of pulsation and accentuation. For example, in four-part measure, the fundamental scheme involves

accents on the first and third beats, thus: | $\overset{\wedge}{\text{P}}$ P $\overset{>}{\text{P}}$ P |

When the second beat is emphasized instead of the third this scheme is temporarily suppressed, producing what is called *measure syncopation*, thus:

| P $\overset{\wedge}{\text{P}}$ $\overset{>}{\text{P}}$ P |

The following is an example of *beat syncopation*:

| $\overset{>}{\text{P}}$ $\overset{\wedge}{\text{P}}$ P $\overset{>}{\text{P}}$ $\overset{>}{\text{P}}$ |

72. *Melody* refers loosely to any succession of single tones of different pitch; but in modern music melody is thought of as an orderly series of tones arranged in a rhythmic pattern in such a way that the impression produced is coherent and expressive.

73. *Harmony* refers to combinations of tones of different pitch sounding simultaneously.

A *chord* is a combination of systematically related tones sounding simultaneously.

The *art of harmony* consists of so constructing and combining chords as to produce an intelligible and expressive musical effect.

74. *Tone-color* (or *timbre*) is the term applied to that characteristic of a tone which enables one to differentiate between it and another tone having the same pitch, as between a tone produced on the violin and one on the cornet.

75. A *mode* is a family of tones bearing a fixed and systematic relationship to one another which imparts an individual and distinctive character to the group of tones so related. Most music heard today is cast in either the *major mode* or the *minor mode*, but many examples of the use of other modes are to be found in both the older and the more recent music.

76. A *scale* is an ascending or descending series of tones related to one another according to some logical system. Most often it is merely the tones of a mode presented in an ascending or descending succession.

77. A *tonality scale* is one in which all the succeeding tones bear so close and intimate a relation to the first tone (the *tonic*) that there is generated a feeling that this first tone is a kind of "home-tone" to which the other tones

must return as the only fully satisfactory resting point. Such a feeling is in general not aroused when all the intervals of a scale are of the same size, hence tonality scales always have intervals of more than one size. Hence also chromatic and whole-step scales (defined below) are not tonality scales.

The tones of a tonality scale beginning with some specific pitch are referred to as a *key*, the first tone of the scale being used as the name of the key. Thus the key of G is so named from the first tone of the major scale beginning with G. The first note of a scale is often called the *key note*.

78. A *diatonic scale* is one which, in general, proceeds by whole-steps and half-steps. (See ¶ 88 for definition of whole-step and half-step.) The commonest diatonic scales are (1) the major scale, (2) the minor scale.

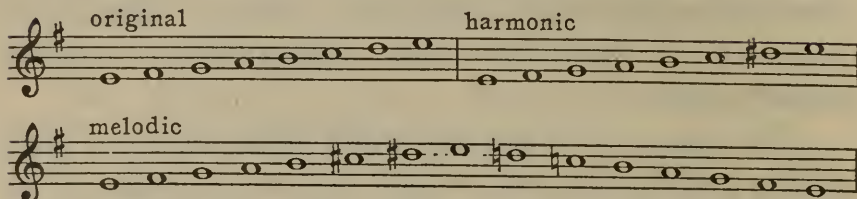
The *major diatonic scale* is one having whole-steps between 1-2, 2-3, 4-5, 5-6, and 6-7, with half-steps between 3-4 and 7-8.

The *minor diatonic scale* also has eight tones but the first half-step is between 2-3 thus bringing the third tone nearer the first (minor third). The construction of the upper part of the minor scale varies, but in the *harmonic form*, which is most common, the intervals are as follows: 1-2, whole-step; 2-3, half-step; 3-4, whole-step; 4-5, whole-step; 5-6, half-step; 6-7, step-and-a-half; 7-8, half-step.

The *original form* employs the same scale tones as the major scale having the same signature but begins with the sixth tone of this major scale. The *melodic form* is like the harmonic form ascending except that the sixth tone is a

half-step higher. The descending melodic form is exactly like the original form.

The three forms of the scale of E minor (e)



79. The following tables show the notation of the major and minor scales:

THE MAJOR SCALES AND THEIR SIGNATURES

Note: whole-step intervals unmarked; half-steps indicated by \frown ; step-and-a-halves indicated by +.

	Signature and Key-note
C, No sharps or flats	C
G, One sharp, <i>f</i> .	G
D, Two sharps, <i>f, c</i> .	D
A, Three sharps, <i>f, c, g</i> .	A
E, Four sharps, <i>f, c, g, d</i> .	E

B, Five sharps, *f, c, g, d, a*.

B

F-sharp, Six sharps, *f, c, g, d, a, e*.

F-sharp

C-sharp, Seven sharps, *f, c, g, d, a, e, b*.

C-sharp

F, One flat, *b*.

F

B-flat, Two flats, *b, e*.

B-flat

E-flat, Three flats, *b, e, a*.

E-flat

A-flat, Four flats, *b, e, a, d*.

A-flat

D-flat, Five flats, *b, e, a, d, g*.

D-flat

G-flat, Six flats, *b, e, a, d, g, c*.

G-flat

C-flat, Seven flats, *b, e, a, d, g, c, f*.

C-flat

THE HARMONIC MINOR SCALES AND THEIR SIGNATURES

A minor Signature

E minor

B minor

F-sharp minor

C-sharp minor

G-sharp minor

D-sharp minor

A-sharp minor

D minor

G minor

a
e
b
f-sharp
c-sharp
g-sharp
d-sharp
a-sharp
d
g

C minor

F minor

B-flat minor

E-flat minor

A-flat minor

80. The tones of major and minor scales are referred to by certain *distinctive names*. Thus the first tone of a diatonic scale is called the *tonic*; the second, the *supertonic*; the third, the *mediant*; the fourth, the *sub-dominant*; the fifth, the *dominant*; the sixth, the *sub-mediant* or *super-dominant*; the seventh, the *leading tone*; and the eighth, the *tonic*, like the first.

81. A *tetrachord* is a succession of four diatonic scale tones, the highest tone being a perfect fourth above the lowest. The major scale is composed of two identical tetrachords.

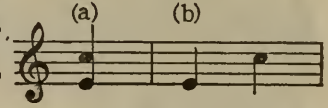
82. A *chromatic scale* is one which proceeds always by half-steps (see ¶ 88).

83. A *whole-step* (or *whole-tone*) scale is one which proceeds always by whole-steps.

84. A *pentatonic scale* has five tones (six, counting

the octave). The most common arrangement of intervals is as follows: 1-2, whole-step; 2-3, whole-step; 3-4, step-and-a-half; 4-5, whole-step; 5-6, step-and-a-half.

85. An *interval* is the relation between two tones as represented in their notation. If the two tones are to sound simultaneously the interval is referred to as "harmonic." If they are to sound consecutively the interval is called "melodic." Thus, the interval E-C at (a) is harmonic, at (b) melodic:



86. *Intervals are named* by measuring the distance from the lower tone to the higher one along the pattern of the diatonic scale. Thus C-E is a *third* because E is the third tone from C in the diatonic scale. It is a *major* third because E is the third tone in the major scale. But C-E-flat is a *minor* third because it is a half-step smaller (*major* means "larger," *minor* means "smaller.")

87. An interval is said to be *inverted* when one of its tones is transposed an octave. Thus C-E (a third), when inverted becomes E-C (a sixth).

88. The term *half-step* (or *semitone*) refers to tones produced by adjacent keys on a modern keyboard instrument like the piano. E-F is a half-step, as is also C-sharp-D. A *whole-step* (or *whole-tone*) consists of two half-steps. C-D is a whole-step as are also E-F-sharp, A-flat-B-flat, and C-sharp-D-sharp.

A *diatonic half-step* is one that occurs in the diatonic scale, that is, the two notes representing it are on adjacent staff degrees. Ex. G-A-flat.

A *chromatic half-step* is one that occurs in the chromatic scale, the two notes representing it being on the same

staff degree and having the same letter name. Ex. G-G#.

89. *Tritone*: an interval equal to three whole-steps; in other words, an augmented fourth, as F-B. In strict writing the tritone is forbidden, being referred to as “*diabolus in musica*.”

90. *Chords are classified* in accordance with the number of tones of different pitches of which they consist.

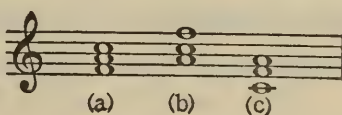
A *triad* is a chord of three tones, 1-3-5 (*root, third, and fifth*). F-A-C is a triad, as are also E-G-B and C-E-flat-G.

A *seventh chord* or *tetrad* has four tones of different pitch, 1-3-5-7 (*root, third, fifth, and seventh*). G-B-D-F is a seventh chord, but G-B-D-G is a triad because the fourth tone has the same name as the first.

A *ninth chord* has five tones of different pitch, 1-3-5-7-9 (*root, third, fifth, seventh, ninth*). G-B-D-F-A is a ninth chord.

91. *Chords are named* from the place of the root in the diatonic scale. Thus a chord on the first tone of a major or a minor scale is called the chord on *one* (I). A chord on the fourth tone of the scale is called the chord on *four* (IV), etc. A large Roman numeral indicates that the chord is major, a small numeral that it is minor.

92. When the root of a chord appears as the lowest note, the chord is in *fundamental position*. When the third appears as the lowest note the chord is in the *first inversion*. When the fifth is the lowest tone the chord is in the *second inversion*, etc. The illustration below shows the chord on IV in the key of C major, at (a) in fundamental position, at (b) in the first inversion, at (c) in the second inversion.



93. A *cadence* is the close of a musical phrase, that is, a punctuation point in the musical thought. As commonly used, the word refers to the last two chords of a harmonized phrase.

An *authentic cadence* consists of the tonic chord preceded by the dominant chord. This is sometimes referred to as *perfect cadence*, but usually *perfect cadence* means any cadence in which the root of the final chord appears in the highest voice.

A *plagal cadence* consists of the tonic chord preceded by the subdominant chord.

A *deceptive cadence* is the progression of the dominant chord (the chord on V) to some chord other than I (usually VI).

94. *Consonance* and *dissonance*. Consonant tones are tones that agree, dissonant tones are tones that clash; and yet dissonance is of tremendous importance in music. If all tones were consonant, music would be extremely dull and monotonous. It is dissonance that gives harmonic life and variety. Two tones are said to be consonant when they do not require progression to other tones. Thus the perfect octave and the perfect fifth are consonant. But the diminished fifth is dissonant and requires that one or both of its tones shall progress (or *resolve*) to other pitches for a satisfactory musical effect.

Acoustically, two tones are dissonant if they produce *beats* when sounded together. The term "beats" refers to the throb that can be heard in dissonances such as occur for instance when the piano tuner is tuning two strings that are almost in tune but not quite so.

The term *discord* is often loosely used for *dissonance*.

It should preferably be reserved for unrelated, ugly combinations of tones. Dissonant tones are related, organized, musical: discordant tones (discords) are unrelated, unorganized, unmusical.

95. A *consonant chord* is one that contains only consonant intervals. It is a repose chord, requiring no further progression or resolution. G-B-D is a consonant chord.

96. A *dissonant chord* contains one or more dissonant intervals. It is active, that is, it requires a progression to another chord. F[#]-A-C-E is a dissonant chord.

97. When a dissonant chord progresses to another chord it is said to "resolve" and this second chord is referred to as the *resolution* of the dissonance.

98. *Transposition* is playing, singing, or writing music in a higher or lower key than the original.

99. *Modulation* is a musical transition from one key to another without breaking the melodic or harmonic line.

100. *Voice leading* is the melodic progression of a voice, especially in part-writing. Two voices are said to progress in *similar motion* when they both move in the same direction; in *parallel motion* when they move in the same direction at the same interval; in *contrary motion* when one ascends and the other descends; in *oblique motion* when one voice remains stationary while the other moves. *Conjunct* or *stepwise motion* refers to diatonic or chromatic progressions of a voice; *disjunct* or *skipwise motion* refers to progressions greater than a second. All of these terms are used in both vocal and instrumental music.

101. *Pedal-point (organ-point)* is a sustained tone, usually in the bass, sounding through a succession of harmonic progressions.

102. *Sequence* is the repetition three times or oftener of the same melodic or harmonic progression at uniformly higher (or lower) pitches.

PART FOUR

FORMS AND TYPES OF COMPOSITION

SECTION I. FORM AND STYLE IN GENERAL

103. *Form* (or *design*) is the plan of construction manifested in musical composition. It is what gives coherence, unity, balance, and expressiveness to musical thought.

104. *Style* refers to the details of construction rather than to the plan in the large. It is the "manner of writing." When used in connection with form or design the word style* usually refers to the two fundamental types of construction, the *monophonic* (or *homophonic*) and the *polyphonic*.

105. *Monophonic* (or *homophonic*) means "one-voiced," and in strictly monophonic music there is only one prevailing melody. This melody may or may not be supported by chords.

106. *Polyphonic* means "many-voiced," and in polyphonic music two or more melodies are woven together to produce the musical texture. It is the *horizontal* style of construction as contrasted with the *vertical* type of the harmonized melody.

107. The commonest *examples of the polyphonic*

*The word "style" is used in several other senses also, as, for example, national "style," a certain composer's "style," piano "style," etc. These are self-explanatory uses and need no definition.

style are canon and fugue. (The terms *counterpoint* and *contrapuntal* are used practically synonymously with *polyphony* and *polyphonic*).

108. A *canon* is a polyphonic composition in which the parts (voices) begin one at a time, each following part repeating the melody begun by the first part. The repetition is exact but may be at any interval, as for example "canon in the second," "canon at the fifth," etc.

Such repetition of a melody in following parts is referred to as "imitation." In *strict imitation* the repetition is exact, but in *free imitation* it is only approximate.

109. The *fugue* is a polyphonic form characterized by imitation in the dominant (mostly the fifth above or the fourth below). The *subject* of a fugue is the part heard unaccompanied at the beginning. The *answer* is a complementary form of the subject presented in another voice (in the dominant). While the second voice sounds the answer, the first voice continues with a "counter-subject." In a three-voiced fugue, the third voice begins with the subject in the original form. If there are four parts (voices), the fourth entry is the answer in the dominant again—and so on.

The word *fugato* means "in the manner of a fugue."

SECTION II.

FORMS AND TYPES MORE SPECIFICALLY INSTRUMENTAL

110. The *smaller elements of form* are the motive (or motif), the phrase, and the period. These are employed in both instrumental and vocal music but they are associated more particularly with instrumental composition because such music, being free from the compulsions and

restrictions of a vocal text, has tended to evolve more highly organized forms of construction.

111. The *motive* (or *motif*) is a single idea unbroken by punctuation or cadence. It may contain but one accent or may have several accents.

112. The *phrase* is a short musical idea consisting of one or more motives. It usually contains four principal accents, so is characteristically four measures in length. The four-measure phrase is usually divisible into two *sections*. The punctuation points at the close of sections and phrases are called *cadences* (see ¶ 93).

113. The *period* is a composition or part of a composition consisting of two balanced phrases. The first phrase is often referred to as the *antecedent* (or *thesis*) while the second phrase is called the *consequent* (or *antithesis*). The period is characteristically eight measures long but may have four, nine, sixteen, etc. measures.

114. A *movement* is a principal division of a large composition.

115. The smaller instrumental forms are most frequently cast in either two or three main subdivisions. When there are two large subdivisions based on one essential theme, the form is often referred to as *binary*. When there are three subdivisions with two clearly defined themes, it is called *ternary*. In the case of ternary form, the third subdivision is always a more or less literal repetition of the first one, while the second is based on a contrasting theme, usually in a subordinate key.

116. The *rondo form* is one in which the principal subject appears several times with contrasting material between the repetitions. The rondo is the oldest mono-

phonic form and has been used in many ways, but its most characteristic construction is as follows: (1) principal subject, (2) second subject, (3) principal subject, (4) third subject, (5) principal subject, (6) coda. The principal subject appears ordinarily in the same key.

117. A *sonata* is a large instrumental composition having several main divisions or movements (usually four), at least one of which, usually the first, is cast in what is called sonata-form (see ¶ 118). Usually each movement is a separate unified composition in itself, but the mood and construction of the entire series of movements is such as to give the sonata as a whole a basal unity. This unity is sometimes intensified by the appearance of the same musical ideas (themes), or derivations from them in several movements. This is called *community of themes*. Variety in the composition as a whole is secured through contrasting moods in the various movements as well as by means of the devices employed to hold the interest through each movement. The four-movement sonata usually has quick movements at the beginning and end with a slow movement and some lively or capricious movement between.

Sonatas are written for piano alone, for piano and violin or piano and 'cello, for string quartet, for orchestra, and for other instruments and combinations of instruments.

When a sonata is written for a combination of three instruments (as violin, 'cello, and piano) it is called *trio*. When it is written for four instruments (usually two violins, viola, and 'cello) it is called *quartet* or *string quartet*, when five, *quintet*, when six, *sextet*, when seven, *septet*, when eight, *octet*, etc. A sonata for full orchestra is called *symphony* and one for a solo instrument (piano, violin,

'cello, etc.) with orchestral accompaniment is called *concerto* (kôn-cher-tō).

A *double concerto* is a concerto for two solo instruments with orchestra.

A *sonatina* (sō-nä-tē-nä) is a little sonata; and a *grand sonata* is one of unusually large dimensions.

118. *Sonata-form* is the term applied to the most characteristic design (plan of construction) used for the first movements of sonatas. This form is sometimes used as the design of other movements but is most characteristic of the *first* movement. Sonata-form has three clearly defined subdivisions called (1) *exposition*, (2) *development*, (3) *recapitulation* or *reprise*. The first and third subdivisions employ the same musical material consisting of two contrasting themes which appear in different keys in the exposition, but in the same key in the recapitulation. The development section is an exploitation, varying, and working over of the musical ideas of the exposition. (See *thematic development* below). Sometimes there is an *introduction* before the exposition and usually there is a *coda* (tail-piece or conclusion) after the recapitulation.

119. A *suite* or *partita* (pä-r-tē-tä) is a series of instrumental dances, usually all in the same key. The first dance may be preceded by an introductory movement. The various dances of a suite are arranged in contrast so that quick and slower dances usually alternate.

The term *suite* is often applied also to groups or series of related compositions not cast in dance forms.

120. The word *theme* is used in two senses:

- (1) A *theme* is the musical idea on the basis of which (usually in combination with one or two

other themes) an extended instrumental movement is built. It thus forms the germ, as it were, of the composition.

(2) A *theme* is a complete tune or air, often in period form, on the basis of which a set of variations is written, the entire series being then thought of as a unified composition—the *theme and variations* form.

121. *Thematic development* consists in taking one or more short themes or motives and by means of transposition, interval expansion and contraction, and other devices, evolving a composition or section of a composition. As noted in ¶ 118, the middle part of sonata-form is constructed by *developing* the themes of the first part.

122. An *introduction* consists of a number of preliminary measures preceding the movement proper. Sometimes in instrumental music these preliminary measures are expanded into what amounts to an introductory movement.

123. A *coda* consists of a closing passage serving to extend a composition or subdivision of a composition to a more convincing and emphatic conclusion.

124. A *cadenza* is a technically brilliant passage, formerly improvised, preceding the coda in an instrumental movement (usually the first movement of a concerto). The word *cadenza* is sometimes applied also to similar passages in vocal music, regularly in the work, or interpolated.

125. The *finale* is the last movement of a sonata or other large instrumental composition. Sometimes the term is applied to the concluding portion of an act of an opera, etc.

126. A *transcription* is a rearrangement, usually an

elaboration, of a composition for a different instrument or voice (or combination).

127. *Improvisation* is the art of extemporizing music, that is, playing or singing it as it comes to the mind without first committing it to paper.

128. The *symphonic poem* or *tone poem* is the most elaborate and highly organized form of program music. It is an orchestral composition of large dimensions in which several themes are developed in such fashion as to suggest the successive events in a program, or the various details of a description of some object, idea, or mood.

129. *Chamber music* is music planned for a small combination of instruments for performance in the intimate atmosphere of a comparatively small auditorium. The *string quartet* is a common type of chamber music.

130. A *prelude* (*prĕl-ūd* or *prĕ-lūd*) is an introductory instrumental composition. Sometimes it is the introduction to a fugue; again it is the organ solo played at the beginning of a church service; in still another case it is the instrumental introduction to a vocal composition.

The term *prelude* has also been applied by Chopin and other modern composers to short independent compositions for piano.

131. The *postlude* is a closing composition or section. The term is most frequently employed in referring to the organ solo played at the close of a church service.

132. *Choral prelude*: An organ composition, usually polyphonic, using as its chief theme a chorale (see ¶ 160). Originally the organ prelude to a chorale.

133. *Overture*: An instrumental prelude to an opera or oratorio. The older overtures were independent compo-

sitions and bore no particular relation to the work which was to follow, but in modern music the overture introduces the principal themes that are to occur in the work itself, and the introduction thus becomes an integral part of the composition as a whole.

The word *overture* or *concert overture* is applied to independent orchestral compositions (usually in sonata-form) that have no connection with vocal works, as the *Hebrides Overture* by Mendelssohn.

134. *Entr'acte, intermezzo*: An instrumental number between the acts (or other divisions) of a play or opera.

135. *Toccata*: A "touch piece." A composition for keyboard instrument, usually characterized by rapid figures and brilliant display passages.

136. *Impromptu*: A comparatively short instrumental composition of the nature of improvisation in ecstatic style. A term first applied by Liszt to a series of piano pieces based on gypsy themes.

137. *Nocturne*: A "night piece." A quiet, melodious, usually somewhat sentimental composition, almost always for piano solo.

138. *Berceuse* (Fr. bër-söz): A cradle song. Also applied to instrumental compositions of quiet, melodious, reposeful character.

139. *Rhapsody*: An irregularly constructed instrumental composition, usually for piano. It is characterized by a spirit of informality or caprice—like an improvisation.

140. *Fantasia* (It. fän-tä-zē-ä): An instrumental composition free in fancy and characterized by irregular or even loose form.

141. *Polonaise* (or *polacca*): A Polish dance in three-quarter measure, promenade-like in style.

142. *Minuet* (Fr. *menuet* (mè-nü-ā), It. *menuetto* (mā-nōō-ět-tō)): A slow and dignified dance in triple measure. Before Beethoven, the minuet was almost always used as the third movement of the sonata and symphony.

143. *Barcarolle*: A boat song. Also applied to a vocal or instrumental composition in the style or mood of a gondolier's song.

144. *Offertory*: A musical composition played or sung during the collection of the offering in the church service. The word is often applied by composers to any short, simple piece of music (usually for organ) that is suitable for this purpose.

145. *Etude*: A study or exercise for the development of technical skill. The term *etude* has also been applied by Chopin and other modern composers to piano compositions in the style of studies but primarily artistic in intention.

146. *Opus*: A work. Used by composers to designate the order in which their works were composed or published, as Op. 35. An opus may consist of a single composition or of a group.

SECTION III. VOCAL FORMS AND TYPES

147. *Folk-song*: A short song accepted and loved by, and usually originating among, the common people. Its dominant characteristic is simplicity of melody, harmony, and structure. The folk-song is in *strophe-form*, that is, each verse is sung to the same music.

In addition to the folk-song proper there is the *folk-like*

song (*Volkstümliches Lied* (fôeks-tüm-līCH-ēs lēt)) which, although written as a serious musical composition, has most of the characteristics of the folk-song.

148. *Ballad*: Originally a short, simple song, the words being in narrative style. In the earlier ballads each verse of the poem was usually sung to the same tune, but in the modern art-ballad the continuous style of composition is employed, that is, the music follows closely the changes and developments of the text in the various stanzas.

149. *Art song*: A vocal solo usually with piano accompaniment, in which the text, the melody, and the accompaniment contribute more or less equally to the expressive effect of the whole. The music of an art song attempts to vivify and intensify the thought embodied in the words.

150. *Aria*: A type of vocal solo found in operas and oratorios. In the aria the text is subordinate to the melody, and the latter is often very ornate, frequently containing trills, runs, etc.

151. *Recitative*: A type of vocal solo found in operas, oratorios, and cantatas. Its main characteristic is that the text is of paramount importance, both rhythm and tone-progression being governed by rhetorical rather than by musical considerations. It is a species of musical recitation.

152. *Duet*: A composition for two voices.

Trio: A composition for three voices.

Quartet: A composition for four voices.

Quintet: A composition for five voices.

Sextet: A composition for six voices.

Septet: A composition for seven voices.

Octet: A composition for eight voices.

153. A *round* is a vocal canon in which the imitation is always in the unison.

A *catch* is a humorous round.

154. *Motet*: A sacred choral composition in polyphonic style. It has no solo parts, thus corresponding to the madrigal in secular music. The motet is intended for a *cappella* performance, but is often given with organ accompaniment.

155. *Madrigal*: A secular choral composition in polyphonic style. Like the motet, it is usually sung *a cappella*.

156. *Glee*: A composition for three or more voices, in simpler style than the madrigal. The glee may be either bright or sombre in mood.

157. *Part song*: A composition in monophonic style for two or more voices (usually four) to be sung unaccompanied (*a cappella*).

158. *Serenade*: "Evening music." Originally the term meant an outdoor concert under the window of some fair lady, but it has frequently been applied by modern composers to instrumental compositions or songs of similar character.

159. *Hymn-tune*: The melody (usually supported by simple harmony) to which church hymns are sung. It should be noted that *hymn* refers to the text, *hymn-tune* to the music.

160. *Chorale* (Ger. *Choral* (kō-räl)): The harmonized hymn-tune of the German Protestant Church. The chorale is stately and dignified and is characterized by a pause (*fermata*) at the end of each line of the text.

161. *Anthem*: A sacred choral composition, with or without solo parts, for use in the church service. Anthems vary greatly in length, in style, in number of voices, and in general construction.

162. *Offertory*: A composition sung or played during the collection of the offering in the church service.

163. *Oratorio*: An extensive composition in several divisions, for chorus, soloists, and orchestra, the text usually dealing with some religious subject. The oratorio is intended primarily for concert performance, though excerpts are suitable for the church service.

164. *Cantata*: As commonly used the word *cantata* refers to a vocal composition of less pretentious dimensions than the oratorio, for chorus and soloists, the text being either sacred or secular. The accompaniment may be written for piano, organ, or orchestra.

165. *Opera*: A drama set to music. A composition for vocal soloists, chorus, and orchestra, with characters, action, scenery, and dramatic movement. Modern composers frequently apply the expression *music drama* to their operas in order to emphasize the fact that they are actually dramatic and not merely musical. An *operetta* is a "little opera."

166. *Libretto*: The text of an opera, oratorio, or other extensive vocal composition.

167. *Leitmotiv* (līt-mō-tēf): A "leading motive." A characteristic musical motive in a music drama, always representing the same person or idea in that particular composition.

168. *Mass*: The liturgy centering around the celebration of the Lord's Supper in the service of the Roman Catho-

lic Church. The six texts which are always included when a composer writes a musical mass are: Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei.

The *Requiem Mass* is the mass for the dead.

169. *Passion music*: A large choral work like an oratorio, dealing with the events of Holy Week, that is, the last week in the life of Jesus Christ. The *St. Matthew Passion* by Bach is a well-known example.

170. *Chant*: A melody to which the Psalms or canticles are sung in certain church services. The rhythm, in part at least, is free and follows the dictates of the text. The two commonest types of chant are the Anglican and the Gregorian.

171. *Carol*: A song of joy and devotion usually connected with the celebration of Christmas or Easter.

172. *Coloratura*: A term used more specifically in vocal music to designate a melodic style characterized by trills, rapid runs, staccato tones, and other decorative effects.

PART FIVE

ACOUSTICS

173. *Acoustics*: The science of sound. Acoustics deals especially with the principles underlying the production, transmission, intensification, and modification of musical tones.

174. *Tone and Noise*: All sound is produced by vibration but, in the case of noise, this vibration is irregular and spasmodic while musical tone is always produced by regular and periodic vibration.

175. The *properties of musical tone* are pitch, intensity, quality, and duration.

Pitch is the "highness" or "lowness" of tone. It depends on rate of vibration, the higher the rate of vibration, the higher the pitch, and vice versa.

Intensity is the loudness or softness of tone. It depends on the amplitude or size of the vibrations and upon the character of a possible resonator (see below).

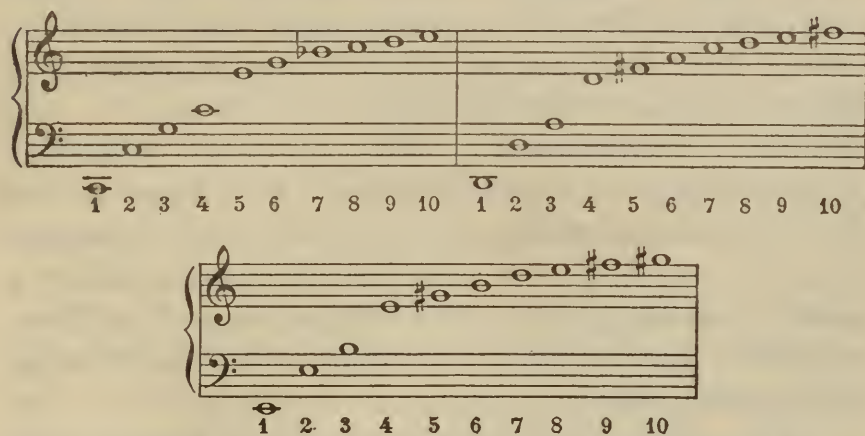
Quality is the color of the tone; that which differentiates it from another tone of the same pitch. It depends on the shape (or form) of the vibrations as well as on the character of the resonator.

Duration is the length of time a tone continues.

176. *Overtones or harmonics*: When a musical tone is heard, it gives the impression of being a single, simple

sound. As a matter of fact however most tones are complexes, consisting of a combination of a number of tones. The lowest of these is the *fundamental*, which dominates the pitch and from which the tone is named. The others are called *overtones* or *harmonics* and it is the presence of these overtones in varying proportions that gives a tone its characteristic quality or color (*timbre*).

177. The *chord of nature* consists of a fundamental with its natural series of overtones. The first of these overtones is the octave above the fundamental; the second is the fifth above that; the third is two octaves above the fundamental; the fourth is two octaves and a major third above, etc. The following figure shows the first nine overtones of several fundamentals.



A careful examination of the above will reveal the fact that the first six tones in each case constitute a major chord, usually thought of as the tonic chord (1, 3, 5) in the major scale. The character of the typical bugle call melody now becomes clear. Bugle calls are all based on the tonic chord (1-3-5 of the major scale), this being accounted for by the

fact that the bugle has no mechanism for increasing or decreasing the length of its vibrating column. It is capable, therefore, of sounding only its fundamental tone with the natural harmonics of this tone. These harmonics are made to dominate the pitch by varying the embouchure (lip position over the mouth piece) and by changing the type and amount of breath pressure.

The "chord of nature" is the basis also of the natural order of tones produced by other wind instruments. The valves, holes, and keys are simply mechanisms of different types for changing the pitch of the fundamental; and on the different fundamentals thus provided for, the various tones of the "chord of nature" (but usually not all of them) can then be produced, as in the case of the bugle. The reason for the limited character of bugle melodies is thus seen to lie in the fact that the bugle has only one fundamental whereas other wind instruments have mechanisms for producing a number of fundamentals.

178. *Vibration ratios.* In ¶ 175 it was stated that pitch depends upon rate of vibration. As a matter of fact the relationship of pitches to one another is simply one of vibration rate ratios. A rate twice as great produces a pitch an octave higher, a rate four times as great produces a pitch two octaves higher. In other words the relationship is a geometric one.

179. *Sympathetic vibration.* When the vibration rate of two tones is the same, the production of either will tend to induce sympathetic vibration of the vibrator producing the other tone. Thus, for example, sounding the pitch a' on the trumpet will cause the open A string of the violin to vibrate and produce a faint but clearly distinguish-

able tone. Similarly if the violin produces the tone *A* near a piano and if the damper pedal is depressed so as to release the strings, the *A* string on the piano will vibrate and produce a faint tone. This is called sympathetic vibration.

The overtones of a fundamental are capable of inducing sympathetic vibration in other bodies. Depress the damper pedal of a piano, gently press down one or more keys corresponding with the overtones of a certain fundamental, strike the key producing the fundamental a sharp staccato blow, continuing to hold down the "overtone keys"—and listen to the pitches sounded by the strings corresponding to the overtones. These pitches are produced by the sympathetic vibration of the strings to the overtones that form part of the complex tone sounded when the fundamental key is struck.

180. *Sound intensification.* Sound, like light, may be intensified (focussed) by properly placed reflecting surfaces. It may also be modified in both power and quality by suitable *resonators*. Such resonators may consist of thin sheets of wood as in the case of the piano sound-board; or of a hollow box as the body of the violin; or of air cavities as in the case of the human voice, etc.

181. *Poor acoustics.* An auditorium has "poor acoustics" when the walls or ceiling (or both) reflect the sound waves in such a way that the reflected waves strike the ear at later times than the original waves, thus producing confusion. When there is but one badly located reflecting surface the building is said to have an *echo*. But often there are several, and in such a case the sound waves are reflected back and forth, producing what is spoken of as *reverberation*.

182. *Organ stop names.* The nomenclature of organ stops refers in part to the ratio of vibration. Thus a "sixteen-foot" stop produces tones an octave lower than an "eight-foot" stop. Again, a "four-foot" stop produces tones an octave higher and a "two-foot" one two octaves higher, than an "eight-foot" stop.

183. *Equal temperament.* In determining the acoustically perfect relations of the tones of the musical system it is found that at certain points within the octave, tones have theoretically different pitches, which for practical purposes may be regarded as identical. To secure this identity in tuning, certain of the mathematically perfect intervals are slightly modified or *tempered* so as to divide the octave into twelve *equal* half-steps. This compromise is called "equal temperament" and is used practically universally. It is adopted in the construction and tuning of keyboard instruments in order to avoid the necessity of too complicated a keyboard. But in singing, and in playing on certain instruments like the violin in the case of which an indefinite number of minute gradations of pitch can be obtained, this compromise is necessary only when an accompaniment is played on a keyboard instrument. At other times it is possible, and often considered desirable, to use the natural, mathematical vibration ratios in adjusting the pitches. This is called playing or singing in *pure* (or *just*) *intonation*.

184. *Pitch Standards:*

(1) The *scientific standard*—256 vibrations for "Middle C." (Convenient because 256 is a power of 2, but too low for practical purposes.)

(2) *International pitch*—261 vibrations for "Middle C." (In practically universal use since its

adoption in 1885 by an international conference of musicians.)

(3) *Concert pitch*—about a half-step higher than International pitch. (Used commonly in the United States before 1885 and only since about 1910 gradually being abandoned. Retained longest by bands because of the greater brilliancy of wind instruments built in the higher pitch.)

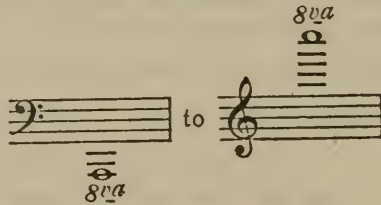
(4) *Philharmonic pitch*—a shade higher than International. (Growing in popularity, especially in the case of symphony orchestras.)

PART SIX

INSTRUMENTS

SECTION I. KEYBOARD INSTRUMENTS

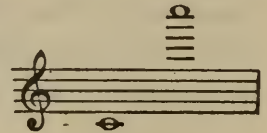
185. *Piano*: Invented in 1709, the piano has become the most familiar type of keyboard instrument. It has a compass ordinarily of 7 or 7 $\frac{1}{3}$ octaves:



The piano was originally called *piano-forte* (or *forte-piano*) referring to the fact that for the first time an instrument was available on which either loud or soft effects could be produced by the same mechanism.

186. *Celesta*: A modern orchestral instrument (invented in 1886) grouped with the percussion family. It consists of steel tuning forks set in sound boxes and struck with mallets by means of a keyboard mechanism.

Range.....



187. *Pipe organ*: The most elaborate and complicated of all instruments, with a range and tonal variety comparable to the modern orchestra. Pipe-organs vary greatly in size and power. Small organs have only two or

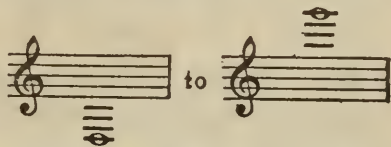
three sets of pipes (*stops* or *registers*) while the largest ones have as many as two hundred with ten thousand or more individual pipes. The advantage of the large number of stops is to give both dynamic and tonal variety. Crude keyboard organs were in use as early as the second century.

188. *Reed organ*: A small keyboard instrument for use in a comparatively small room. The tone is produced by the vibration of metal reeds, and since there is but the one type of vibrator the range of tone quality is extremely limited.

SECTION II. WIND INSTRUMENTS

A. *Wood-wind Instruments*

189. *Clarinet*: A single-reed wood-wind instrument. The reed is set in a mouth-piece at the end of a cylindrical wooden tube about twenty-eight inches long provided with holes and keys. It is made in several sizes, named from the pitch of their natural scale. The B-flat and A clarinets are commonest, the E-flat clarinet being so high and piercing as to be suitable in general for band use only. The range of the B-flat clarinet is from*



190. *Alto clarinet*: A larger sized clarinet sounding tones a fourth lower than the B-flat clarinet.

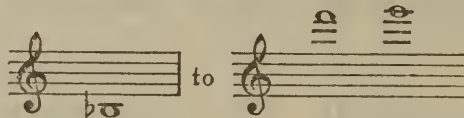
191. *Bass clarinet*: A large clarinet sounding tones an octave lower than the clarinet in B-flat.

192. *Saxophone*: An instrument with a single reed like the clarinet but with a conical tube made of metal. Its

*All ranges refer to actual pitches sounded.

tone is penetrating and less refined than that of the clarinet. The saxophone was invented by Antoine Sax in 1840. It is made in six sizes, having a combined range of about seven octaves.

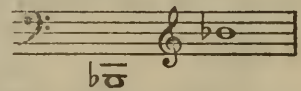
193. *Oboe (Hautboy)*: A wood-wind instrument consisting of a conical tube about twenty-four inches long with a double reed at the end. It is provided with holes and keys for playing the chromatic scale from



The oboe is an instrument of great antiquity and has been used in the orchestra ever since the beginning of orchestral music.

194. *English horn* (Fr. *Cor. anglais* (kôr änh-glā)): An alto oboe, sounding tones a fifth lower.

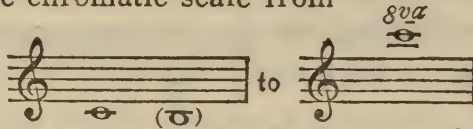
195. *Bassoon* (Ger. *Fagott* (fä-gôt)) (It. *Fagotto* (fä-gôt-tō)): A wood-wind instrument with a double reed but of much lower range than the oboe and of altogether different tone quality. It is the bass of the wood-wind section in the orchestra but is also used for solo effects, especially comic or grotesque ones. Range..... Length about four and one-third feet.



196. *Contra-bassoon* or *Double bassoon*: A double-reed instrument sounding pitches an octave lower than the bassoon.

197. *Flute* (It. *Flauto* (fläōō-tō)): A wood-wind instrument consisting of a wooden or metal tube twenty-six and one-half inches long, closed at one end and open at the

other. Tone is produced by blowing *across* a hole near the closed end. The tube is provided with holes and keys for producing the chromatic scale from

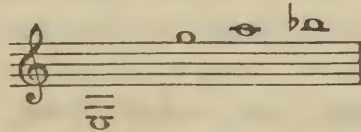


Modern flutes are often made of silver or other metal.

The flute is made in other sizes, the commonest being the *piccolo* which has a range about an octave higher than the flute. The *alto flute* and *bass flute* are but rarely used.

B. Brass-wind Instruments

198. *Trumpet* (It. *tromba* (trōm-bä)): A wind instrument consisting of a long metal tube, conical in construction, with a mouth-piece at one end and a flaring bell at the other. It is bent into convenient form for handling and, as held by the player, is about twenty-two inches long. The tube is provided with three valves for increasing its length so that different fundamentals may be provided for (see ¶ 177). Its range is

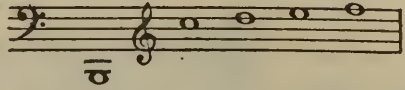


The modern trumpet is in B-flat but is provided with a tuning slide for lengthening the tube sufficiently to make it sound a half-step lower, thus throwing it into A. The tone is clear and brilliant.

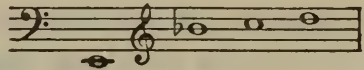
199. *Cornet*: The cornet is an instrument similar in construction, size, and range to the trumpet. It has a mel low tone lacking the clear, ringing quality of the trumpet.

200. *Horn*: A term applied loosely to various brass instruments but used specifically by the musician to designate the *French horn*. The French horn consists of a brass

tube from nine to eighteen feet long (usually sixteen), conical in bore, and bent into convenient shape for handling. It is provided with valves for lengthening the tube. The range of the horn in F is.....



201. *Trombone* (It. *Trombona* (trôm-bō-nä)): An instrument consisting of a long brass tube made in two sections that slide one into the other in such a way that the total length of the tube can be changed at will, thus providing for different fundamentals. There is also a trombone with valves but it is inferior in various ways to the *slide trombone* and is little used. Trombones are made in various sizes and are classified as alto, tenor, and bass. The tenor trombone is the one commonly used in bands and orchestras. Its range is.....

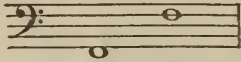


202. The *Tuba* and other *Saxhorns*: The saxhorn was invented by Antoine Sax in 1842. It consists of a conical brass tube with a flaring bell at the end and has from three to five valves. It is made in various sizes, soprano, alto, baritone, bass, and contra-bass. The lowest saxhorns are called *Tubas*. All sizes are used in bands but only the bass saxhorn (tuba) is ordinarily employed in the orchestra. The tuba constitutes the bass of the trombone section in the symphony orchestra.

SECTION III. PERCUSSION INSTRUMENTS

203. Percussion instruments in great variety are employed in the modern orchestra to give touches of color to

the tonal texture as well as for rhythmic effects. The principal ones are as follows: (1) kettle drum, (2) bass drum, (3) snare drum, (4) cymbals, (5) tambourine, (6) triangle, (7) bells, (8) xylophone, (9) celesta, (10) tam-tam, (11) castanets.

204. The *kettle drums* or *timpani* (*tēm-pä-nē*) are the most important instruments in the percussion family. They are always used in groups of two, three, or four drums of different sizes. The body of the drum is a thin shell of metal, shaped like a kettle, with a skin stretched across the top. The tension of this skin can be increased or diminished by hand screws or some other device, thus causing the drum to produce a higher or a lower tone when struck. Two padded sticks are used. The compass of the ordinary pair of kettle drums is... 

205. The *bass drum* has two membranes stretched over a cylindrical shell. Its tone is dull and heavy and is of indefinite pitch. It cannot be tuned like the kettle drum. The bass drum is played with a single stick.

206. The *snare drum* is a small drum, played with two sticks.

207. The *cymbals* are two plates of metal which are clashed together or struck with a stick. The tone is harsh and of indefinite pitch.

208. The *tambourine* is a small drum with a single head stretched over a shell. This shell has little disks of metal loosely inserted in it, the tone produced by the tambourine being a combination of the sound of the hand beating the drum-head and the rattling of these little disks.

209. The *triangle* is a steel rod bent into triangular

form. The single tinkling tone of indefinite pitch is produced by striking the triangle with a short metal bar.

210. The *bells* (Ger. *Glockenspiel* (glô-kĕn-shpĕl)) (Fr. *carillon* (kă-rĕ-yŏnh)) : consist of a set of about thirty small steel bars tuned to the chromatic scale. These bars, when struck with hammers, give forth tinkling tones of definite pitch.

211. The *xylophone* (zĭ-lŏ-fŏn) consists of a set of wooden bars tuned to the chromatic scale. It is played like the *bells*. The *marimba* is an improved form of xylophone with a resonator attached to each wooden bar.

212. The *celesta* (sĕ-lĕs-tă) is described in ¶ 186.

213. The *tam-tam* (*tom-tom*) or *gong* is a large disk of thin metal. The tone is produced by striking this disk with a single stick.

214. The *castanets* consist of two small pieces of very hard wood which when struck together produce a clicking sound.

215. The *bell* used in the orchestra is either a hollow tube or a rectangular solid bar, struck with a hammer. The tone has definite pitch and the number of pitches available depends upon the number of bars or tubes.

SECTION IV. STRINGED INSTRUMENTS

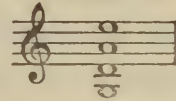
A. Bowed Instruments

216. A number of stringed instruments of the bowed type have been in use at various times, but the only ones in common use today are the violin, viola, violoncello, and double bass.

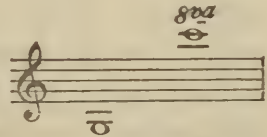
217. The *violin* consists of a box-like body (the reso-

nator) with four strings stretched across it. These strings make contact with the body by means of a bridge. When the strings are set in vibration by drawing the bow across them, the vibrations are transmitted to the top of the body through this bridge and to the bottom by the sound-post. The tension of the strings can be changed by turning the tuning peg to which each string is fastened. After being tuned in this way, each string can be made to produce higher tones by pressing it against the finger board over which it runs, thus allowing only a part of the string to vibrate. This is called *stopping*. The string may be plucked as well as bowed, this being called *pizzicato* playing. Two groups of violins are employed in the orchestra. The instruments in these two groups (first violins and second violins) are exactly alike.

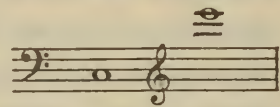
The four strings of the violin are tuned as follows:



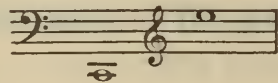
Their combined range is.....



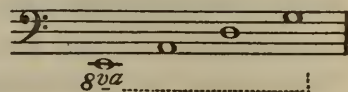
218. The *viola* (*vyō-lä*) is like the violin but is larger, producing tones a fifth lower. Its strings are tuned to C-G-D-A instead of G-D-A-E as in the case of the violin. The range of the viola is about



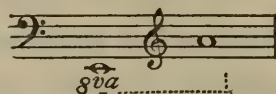
219. The *violoncello* (*vyō-lōn-chēl-lō*) or '*cello* (*chēl-lō*) is much larger than the viola, producing tones an octave lower. Its strings are tuned just an octave below the viola strings and its compass is about



220. The *contra-bass* or *double-bass* is the largest member of the violin family. Its strings are tuned in fourths instead of in fifths but otherwise it is like the other instruments in this group. The ordinary double-bass has four strings tuned as follows



with a compass about.....



The five-stringed bass has a string tuned to the C below the lowest E of the ordinary bass.

B. *Plucked Instruments*

221. A number of stringed instruments produce the tone by plucking instead of bowing. The *harp* is the only member of this family that has been admitted into the orchestra. The harp is a very ancient instrument but it is only since the invention of the modern double-action harp in 1844 that it has been possible to use harps in combination with other instruments.

The modern harp has forty-six strings stretched across a frame, the lower part of which constitutes a soundboard. The strings are tuned diatonically in the key of C-flat, thus making available a compass almost as great as that of the piano. Each string can be shortened slightly by means of pedals with two sets of notches so that it is possible to cause any set of strings of the same name to produce tones a half-step or a whole-step higher. This makes it possible instantly to tune the harp to any key or to play any chromatic tone.

The tone is produced by plucking or twanging the string and by doing this in various ways at different points quite a variety of tone qualities is available.

SECTION V. OBSOLETE INSTRUMENTS

222. *Harpsichord*: One of the immediate predecessors of the piano. More limited in range than the piano and having a much less flexible mechanism, so that different keyboards, stops, and other devices had to be employed to get variety of tone quality and volume. The tone is produced by quills plucking the strings.

223. *Clavichord*: A precursor of the piano. Its compass was small and its dynamic range extremely limited, so that it was suitable for use in small rooms only. The tone is produced by metal "tangents" striking the strings.

224. *Viols*: The name of the string family from which modern stringed instruments of the violin type are descended.

225. *Viola d'amour* (Fr. vĕ-ōl dă-moor) (It. *viola d'amore* (vyō-lă dă-mō-ră)): A stringed instrument somewhat larger than the modern viola, with a set of under strings which vibrate sympathetically with the bowed strings.

226. *Viola da gamba* (vyō-lă dă găm-bă): An instrument somewhat smaller than the 'cello, with five or six strings. *Viola da gamba* means "leg-viol" as contrasted with *viola da braccio* (vyō-lă dă brăt-chō) which means "arm-viol."

227. *Violone* (vyō-lō-nă): A "large viol," corresponding in size somewhat to our double-bass. The word *violoncello* means "little violone."

228. *Bombardon*: A low-pitched brass instrument, the predecessor of the bassoon in the orchestra.

229. *Ophicleide*: A low-pitched brass instrument of peculiarly raucous tone, formerly used in the orchestra. The tuba has now taken its place.

SECTION VI. MISCELLANEOUS INSTRUMENTAL TERMS

230. *Embouchure* (änh-boö-shür): The position of the lips in playing on a wind instrument.

231. *Open strings*: Strings vibrating throughout their entire length.

232. *Stopping*: (a) Pressing the string against the fingerboard of the violin or other stringed instruments so as to shorten the part that vibrates. *Double-stopping* means pressing two strings at the same time. (b) Inserting the hand in the bell of a wind instrument and thus changing the pitch and the quality of the tone.

233. *Pizzicato* (pīt-sē-kä-tō): Plucking a string of the violin or other stringed instrument instead of bowing it.

234. *Col arco* (with the bow): A direction to the player of a stringed instrument, telling him to stop playing *pizzicato* and to begin playing with the bow.

235. *Harmonic*: A flute-like tone produced on a stringed instrument by touching a string lightly at a nodal point, i.e., a half, a third, a fourth, etc. of the string's length, thus causing it to vibrate in sections.

236. *Sordino* (sôr-dē-nō) or *mute*: (a) A small clamp placed over the bridge of a stringed instrument to soften and modify the tone. (b) a cone-shaped device inserted in the bell of a wind instrument to soften and modify

the tone. *Con sordino* means "attach the mute," *senza sordino* means "remove the mute."

237. *Orchestra*: A group of players in which stringed instruments predominate. A *symphony orchestra* is one having the proper number and proportion of stringed, wind, and percussion instruments for performing symphonies and other serious orchestral compositions.

Orchestration or *instrumentation* is the art of writing or arranging music for orchestra. It involves a knowledge of the ranges, qualities, registers, playing technique, and combination possibilities of all the orchestral instruments.

238. *Band*: A group of players in which wind instruments predominate. A *concert band* is one in which woodwind, brass-wind, and percussion instruments are combined in such numbers and proportions that the best band compositions and arrangements can be performed in a musically effective way.

239. *Chamber music*: Music for small combinations of instruments, one player to a part.

240. *String quartet*: A group of four players, the instruments consisting of two violins, a viola, and a 'cello.

241. *Ensemble music* (änh-sänh-bl): Music requiring two or more performers. (The term is not usually applied to a solo with piano accompaniment.)

242. *Divisi* (dē-vē-zē): A direction to a group of stringed instrument players not to *double-stop* but to divide into groups, each group taking a single tone.

243. *Positions*: On stringed instruments the various points on the strings where the fingers *stop* the string. Also applied to the points on the slide of the trombone where the various fundamentals are produced.

244. *Chanterelle* (shänh-t-rel): "The singer." A term applied to the highest string of the violin, viola, or 'cello.

245. *Intonation*: Accuracy of pitch. "Good intonation" means that all tones are exactly in tune, "bad intonation" means that some or all are out of tune.

246. *Vibrato* (vê-brä-tō): The slight variation or undulation of pitch which gives life and warmth to the tone. Vibrato often deteriorates into *tremolo* which is ugly and inartistic.

247. *Spiccato* (spĭk-kä-tō): In stringed instruments, a type of staccato bowing done with the point of the bow.

248. *Saltando*: In stringed instruments, a type of bowing in which the bow is made to bound on the string.

249. *Boehm system*: An improved system of keys for flute and other wood-wind instruments. It was devised by Theobald Boehm in 1843 and is now in common use.

250. *Transposing instrument*: An instrument which sounds pitches different from those represented by the notation. Thus for example the piccolo sounds pitches an octave higher than the notes call for; and the double-bass, an octave lower. The B-flat clarinet sounds tones a whole-step lower than the notes indicate, the A-clarinet a minor third lower, the "Horn in F" a perfect fifth lower.

251. *Una corda* (ō-nä kōr-dä), *Tre corde* (trā kōr-dä): Directions connected with the use of the "soft pedal" in music for piano. *Una corda* (one string) means depress the pedal; *tre corde* (three strings) means release it.

252. *Voicing*: Regulating the tone quality of an organ pipe.

253. *Chalumeau* (shă-lü-mō): The name of the lowest register of the clarinet.

254. *Concertmaster*: The leading first-violin player in an orchestra.

255. *Console*: The case containing the keyboards of a pipe-organ.

256. *Cue*: Several notes from another part inserted to enable a player or singer to begin at the proper time after a rest.

PART SEVEN

VOICES

257. Vocal tone is produced by the vibration of the *vocal cords* (sometimes called vocal bands). The tone thus generated is intensified and beautified (resonated) in the air cavities of the mouth, nose, and face, these cavities corresponding to the body of the violin. The vocal cords form a sort of double lid for the top of the *larynx* (voice box). In ordinary breathing, the cords lie passive along the two sides of the larynx. In singing or speaking, they come almost together, and the air forced out of the lungs causes their inner edges to vibrate and thus to produce tone. The pitch of the tone thus generated is determined by the tightness with which the cords are stretched and upon the length of the edge which is allowed to vibrate. The vocal cords of the adult male are about twice as long as those of the adult female, this accounting for the fact that a man's voice is approximately an octave lower than a woman's.

258. *Glottis*: The aperture between the edges of the vocal cords in singing position.

259. *Register*: A series of tones produced by the same type of mechanism. Theories concerning the number of registers vary, but many voice teachers recognize three, namely, the *chest* (or thick) register, the *medium* (or thin) register, and the *head* (or small) register. The chest voice

produces the lowest tones, the head voice, the highest ones.

260. *Voice classification*: Women's voices are classified into soprano, mezzo-soprano, and alto; men's voices into tenor, baritone (or barytone) and bass. The soprano voice is the highest woman's voice, the alto voice the lowest. Similarly, the tenor voice is the highest man's voice, and the bass voice the lowest. The compass of individual voices varies considerably, but the following table gives the approximate ranges of the various classifications:



261. In addition to the general classification given in the preceding paragraph, certain *more specific designations* are in common use.

A *dramatic soprano* is a large soprano voice having dramatic power. A *soprano leggero* is a high, light, delicate voice, sometimes referred to as a *lyric soprano*. A *coloratura soprano* is a high soprano voice characterized by great flexibility, and having the ability to perform the runs, trills, staccatos, and other types of vocal feats common in eighteenth century opera.

A *tenore robusto* is a rich, full, strong tenor voice. A *lyric tenor* is a high, light, clear, delicate voice. A *dramatic tenor* is a large, heavy voice with dramatic power. A *basso profondo* is a very low, deep, heavy voice. A *basso cantante* is a lighter, higher voice than a basso profondo.

262. *Tessitura* (tēs-sē-tōō-rä): A term applied to the

most usable range of a voice; the tones that are easiest and most natural. Also applied to the general "lay of the tones" in a song. A song that lies high is said to have a high *tessitura*.

263. *Falsetto voice* is the term applied to certain high, unnatural tones that most men can produce. They lie above the natural man's voice and are usually colorless and unpleasant. The falsetto voice is thought to be the "remains" of the boy voice. Falsetto voices are sometimes employed to sing the alto part in male choirs. In such a case the voice is referred to as the "male alto" or "counter tenor."

264. *Intonation*: This term is used in referring to the exactness of pitch produced by the singer or the player. Faulty intonation or "bad intonation" means singing or playing out of tune, that is, off pitch. To "sharp" is to sing too high. To "flat" is to sing too low.

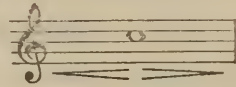
265. *Voice placing*: The manipulation of the vocal mechanism so as to make the voice sound most effective.

266. *Breathing*: Three types of breathing are recognized: (1) clavicular (chest), (2) rib, (3) diaphragmatic. Clavicular breathing is bad because it is inadequate, that is, it does not give the lungs a chance to expand to their full capacity. Correct breathing involves a combination of forcing the diaphragm down and the lower ribs out, thus giving the larger part of the lungs a chance to expand and fill with air.

267. *Tremolo* and *vibrato*: *Tremolo* is an alternation of two distinctly separate tones so that no one definite pitch is sounded. It is caused by poor breath support, by fright, or by wrong ideals of singing. It is unpleasant to

listen to and is therefore considered to be bad singing. *Vibrato* is a very slight variation in the pitch, just enough to give the tone warmth and beauty. It keeps the tone from being colorless and is pleasant to hear; therefore it is considered good vocal procedure.

268. *Messa di voce* (*mes-sä dē vō-chā*): A gradual swelling and diminishing of the same tone.



269. *Sotto voce* (*sōt-tō vō-chā*): A subdued vocal tone—a “covered” tone. (Literally, *under the voice*.)

270. *Portamento* (*pōr-tä-měn-tō*): Sliding from one tone to another by touching the intermediate pitches. Occasionally this is a highly effective expressional device, but, as usually employed by the amateur singer, it is merely an indication of slovenly vocal habits. (The term *portamento* is used also in stringed instrument music.)

271. *Bel canto* (*běl kăn-tō*): This term means literally “beautiful song,” and is most often used in referring to the ideal type of singing that is supposed to have been in vogue during the “Golden Age of Song” in Italy during the seventeenth and eighteenth centuries.

272. *Enunciation*: The formation of the vowels in singing.

273. *Articulation*: The utterance of the consonants in singing.

274. *Antiphonal*: Responsive singing, especially by two choirs.

275. *Vocalizing*: A term used to refer to practicing voice production by singing on vowels.

276. *Attack*: The beginning of a tone. In a *good attack* in singing the exact pitch of the tone is sounded im-

mediately. In a *bad attack* a higher or a lower pitch is first sounded, the voice then sliding to the true pitch. The word *attack* is also used in referring to the promptness or incisiveness and unanimity with which the members of chorus, orchestra, or other ensemble group sound the first chord of a composition or passage.

277. *Obbligato* (ôb-blē-gä-tō): An accessory melody; most often an instrumental melody (for violin, flute, etc.) constituting part of the accompaniment of a song. The word *obbligato* means "obligatory," contrasting with *ad libitum* which means "as you choose."

278. *Tonic-sol-fa system*: A method of notation devised in England by Sarah Ann Glover about 1812 and improved by John Cureven in 1841. It employs neither staff nor notes but uses the initial letters of the *so-fa* syllables to designate diatonic scale tones, and a system of bars, colons, semicolons, and spacing to indicate accents and note values. The name of the key is printed at the beginning. It has been used extensively by adult choral organizations in Great Britain but has met with little favor elsewhere. The example below with its staff interpretation will make clear the general principles of the system.

Doh is G

{ d : - . d | r : m | r : d | t₁ : 1₁ | s₁ : d | t₁ : d | f : m | m : r }

279. *Moveable-Do system*: A plan of sight-singing in which the first note of every major scale is called *Do*, the second note *Re*, the third *Mi*, etc. The system is in practically universal use in England and America.

280. *Fixed-Do system*: A plan of sight-singing in

which the same staff degree is always called by the same syllable name irrespective of changes of key or of chromatic alterations. Thus on the treble staff the *second* line is always *Sol* whether the key is C-major or A-major or D-flat-major—or any other. And if there happens to be an accidental sharp or flat on the second line the syllable still remains *Sol*, the singer changing the pitch as may be necessary. This system is used extensively in France and Italy.

281. *Solfège* (Fr. sōl-fezh), It. *Solfeggio* (sōl-fed-jō): Practice in singing vocal music at sight by the use of a syllable system. The term *solfeccio* is also applied to a vocal exercise to be sung on syllables.

282. *Solmization*: Reading vocal music at sight by the use of the *so-fa* syllables.

PART EIGHT

HISTORICAL AND CRITICAL TERMS

283. *Classicism, classic*: Refer loosely to any music of standard form and style which time has endeared and proved significant. Specifically, music, for the most part of the eighteenth century, characterized by perfection of abstract design, clarity and polish of style and texture, and aloof, self-contained, impersonal expression. Scarlatti, Rameau, and Mozart are typical classicists.

284. *Romanticism, romantic*: Refer loosely to any music in which the expressive emphasis is on emotionalism. Specifically, music for the most part of the nineteenth century, characterized by unconventionality of form and style in response to the dictates of individual, emotional expression. It is music in which the element of personal, idiosyncratic expression is strong, in which there is free and direct expression of sentiment. Schumann and, in some ways, Chopin are typical romanticists.

285. *Nationalism, nationalistic*: This term refers to certain conventions and peculiarities of style that characterize the music of one nation and differentiate it from the music of other nations.

286. *Realism, realistic*: Refer to music which attempts to portray, in narrative and descriptive manner with as great vividness and dramatic quality as possible, things,

events, ideas, and their successions and relations. Berlioz and Strauss are typical realists.

287. *Impressionism, impressionistic*: Refer to music which seeks by implication and suggestion through the obscuring of general structural and melodic outlines to create subtle, shadowy, elusive, atmospheric states. It deals primarily with sensations and moods, but also with things, especially in nature. Debussy is a typical impressionist.

288. *Pure music*: Instrumental music that has no association with, and is not dependent on objective things or events. It tells no story nor does it attempt to describe. It is simply *music*.

289. *Program music*: Instrumental music based on objective things or events, or ideas concerning them. It is supposed to be a tonal description or suggestion of something that exists in space or that has transpired in time, or possibly of a mental image or mood. In other words it is descriptive or narrative music.

290. *Neumes* (Lat. *neumae*): The predecessors of our modern notes. Neume notation used no staff and had no other means of designating exact pitch. It merely supplied a general idea of the rise and fall and of the accentuation of the melody.

291. *Perfect time, imperfect time*: Terms referring to time measurement in mediaeval music. *Perfect time* meant triple measure and was marked with a perfect circle. *Imperfect time* meant duple measure and was marked with a broken circle. This broken circle is still used to indicate duple measure, $\textcircled{\circ}$ referring to $\frac{2}{2}$ (sometimes $\frac{4}{2}$) and C designating $\frac{4}{4}$.

292. *Large, long, breve*: The names of the three original forms of notes. The *large* was equal to two *longs* or four *breves*. In other words these three notes corresponded with our whole-note, half-note, and quarter-note in relative value. The *breve* is still occasionally used in modern music. In this case it is equal to two whole-notes and is sometimes called "double-whole-note."

293. *Gamut*: The musical scale.

294. *Organum* or *Diaphony*: The earliest type of part-writing. It appeared in the ninth century and consisted, in its original form, of a melody accompanied by its duplicate in parallel motion at the interval of a fourth or a fifth. Later, other intervals were introduced, as well as contrary and oblique motion of parts.

295. *Discant* or *Descant* (Lat. *discantus*): A more advanced stage of polyphony than organum, in which one or more parts of considerable melodic independence were added to a chief melody called the *cantus firmus*. The term appeared in the twelfth century.

296. *Counterpoint*: This term gradually supplanted the term *discant* and was applied to the increasingly artistic and complicated polyphony of the middle ages. The word *counterpoint* is now also applied to the somewhat arbitrary code of rules and the resulting music of the student learning to write polyphonically.

297. *Ballet* (Fr. *bāl-lā*): (1) An elaborate stage dance having narrative significance. (2) (Eng. *bāl-lēt*) A sixteenth century choral composition similar to the madrigal or glee.

298. *Ballad, Ballade* (Fr. *bāl-lād*): Originally a ballad was a dance song but the word came to be applied to

a narrative song with a simple tune to which all stanzas were sung. Chopin applied the word "ballade" to certain of his piano compositions. The term "ballad opera" was applied to a light, tuneful type of opera based on folk tunes. It was in vogue in the eighteenth century.

299. *Bergerette* (Fr. bĕr-žh-rĕt): A rustic song or dance.

300. *Singspiel* (Ger. zing-shpĕl): "Song-play." A type of German opera not far removed from folk opera.

301. *Opera-bouffe* (Fr. ôp-ā-rā-bōof): Low comedy opera or farce opera; similar to comic opera.

302. *Opera-comique* (ôp-ā-rā kō-mĕk): Literally "comic opera" but in actual usage applied to any French opera in which some or all of the dialogue is spoken rather than sung.

303. *Grand opera* or *opera seria* (It. ô-pā-rā sār-ryä): Opera in which everything is sung and there is no spoken dialogue.

304. *Sonata*: Literally a "sound-piece," referring to music played instead of sung, the latter being referred to by the word *cantata*. Originally sonata meant any instrumental composition, but it gradually came to be applied to a group of contrasted movements as the "Sonata de Chiesa" or "Sonata da Camera." From these developed later the classic sonata of Haydn, Mozart, and Beethoven.

305. *Sinfonia* (sĭn-fō-nĕ-ä): Literally *symphony*, but applied in early operas and choral works to what is now called *overture*. Sometimes an instrumental number in such works.

306. *Ritornello* (rĕ-tôr-nĕl-lō): A term applied in

early dramatic and choral works to the instrumental preludes, interludes, or postludes of arias, etc.

307. *Rhapsody*: Originally an epic poem sung by a minstrel, but in modern music applied by Liszt and others to brilliant piano compositions in ecstatic mood often based on popular or folk tunes.

308. *Troubadour* (trōō-bä-dōōr): A poet musician of southern France in the twelfth and thirteenth centuries. He was usually of noble rank and was skilful in improvising love songs. The *trouvère* (trōō-vër) flourished in northern France a little later; the latter sang epics of war rather than love songs.

309. *Atonality, atonal*: The absence of tonality. Applied to music in which there is no sense of key, that is, no focus of chord motion toward a tonic chord, and in which all tones of the chromatic scale are equally important. Usually connected with extreme dissonance, involving harmonically dissociated polyphonic parts, or chords not erected on the principle of thirds. Much of the music of Schönberg is characteristically atonal.

310. *Polytonality, polytonal*: Refers to music made up of two or more simultaneous levels of melody or harmony, or both, each in its own different scale or key. Not necessarily *atonal* in effect. Some of the works of Stravinsky, Milhaud, and others are polytonal.

311. *Polyharmony, polyharmonic*: Refers to music which introduces as a practice two or more different chords sounding at the same time. May appear in *atonality* or *polytonality*. Stravinsky, Bartók, Casella, and others have written such music.

PART NINE

ITALIAN EQUIVALENTS FOR ENGLISH TERMS

- Abandonment: *Abbandonamento*.
Abruptly: *Subito*.
Accompaniment: *Accompagnamento*.
Affectionately, tenderly: *Affettuoso*.
Against: *Contra*.
Agility: *Agilità*.
Agitated: *Agitato*.
All together: *Tutti*.
Almost: *Quasi*.
Always: *Sempre*.
And: *e* before a consonant, *ed* before a vowel.
Animated: *Animato*.
Artless: *Semplice*.
As: *Come*.
As if, almost: *Quasi*.
At the same tempo: *L'istesso tempo*.
Begin: *Attacca*.
Boat-song: *Barcarolle*; *Gondoliera*.
Boldly: *Coraggioso*; *con abbandono*; *con bravura*; *intrepido*.
Bow: *Arco* (of a violin).
Bridge (of violin, etc.): *Ponticello*.
Brilliant: *Brillante*.
Broader, Growing: *Allargando*.
Broadly: *Largamente*.
But: *Ma*.
By degrees: *Poco a poco*.
Calm: *Calmato*; *tranquillo*; *placide*.
Caprice: *Capriccio*.
Coaxingly: *Lusingando*.

Dark: *Oscuro*.

Decisively: *Deciso*.

Declamatory: *Declamando*; *parlando*.

Decreasing in force: *Decrescendo*; *diminuendo*; *perdendosi*.

Decreasing in speed: *Rallentando*; *ritardando*; *slentando*.

Decreasing in both the above: *Calando*; *morendo*.

Delicately: *Con delicatezza*.

Despairingly: *Disperatamente*.

Diminish: *Diminuendo*.

Divided: *Divisi*.

Doleful: *Dolente*; *con dolore*.

Dying away: *Morendo*.

Easy: *Facile*; *commodo*.

Emphatic: *Marcato*; *sforzando*; *enfatico*.

End: *Fine*.

Energetic: *Energico*; *con energia*; *risoluto*.

Exact time: *Tempo giusto*. The opposite of this, irregular time, is *tempo rubato*.

Exalted: *Con esaltamento*; *elevato*.

Expiring: *Morendo*; *espirando*.

Expression: *Espressivo*; *con espressione*.

Extremely: *Molto*. All words ending in *-issimo*.

Fast: *Allegro*; *vivace*; *presto*. Very fast: *Presto*; *prestissimo*; *velocissimo*; *vivacissimo*. Rather fast: *Allegretto*; *allegro moderato*; *allegro giusto*. Not too fast: *Non troppo allegro*; *non tanto allegro*. Twice as fast: *Doppio movimento*. (There are many words which qualify an *allegro*, as *vivace*, *con brio*, etc.)

Faster: *Più mosso*; *accelerando*; *stringendo*.

Feeling: *Espressione*.

Fervently: *Con fervore*.

For: *Per*.

Forcibly: *Con forza*. As forcibly as possible: *Con tutta forza*.

Forced: *Sforzando*; *forzando*; *sforsato*.

Free (in time): *Tempo rubato*.

From: *Da*; *dal*. From the beginning: *Da capo*. From the sign: *Dal segno*.

Furiously: *Con rabbia*; *furioso*; *con furia*.

- Gay: *Giojoso*; *gaiamente*.
Gentle, pleasing, agreeable: *Piacevole*.
Gliding: *Glissando*; *portamento*.
Gloomily: *Tristamente*.
Graceful: *Grazioso*.
Gradually: *Poco a poco* (little by little).
Grand: *Grandioso*.
Grave: *Grave*.
Gypsy style: *Alla zingara*, or *zingarese*.
Half: *Mezzo*.
Hammered: *Martellato*.
Hastening: *Accelerando*; *affrettando*; *stringendo*.
Heavily: *Pesante*.
Hold: *Fermata*.
Humorously: *Con umore*.
Impassioned: *Appassionata*.
Impetuously: *Impetuoso*.
Increasing loudness: *Crescendo*; *rinforzando*.
Increasing speed: *Accellerando*; *affrettando*; *stringendo*.
In the manner of: *All'*, *alla*, etc.
In the original tempo: *Tempo primo*.
In the same manner: *Simile*.
In time: *A tempo*.
Irregular time: *Tempo rubato*.
Jestingly: *Scherzando*.
Jocosely: *Giocososo*.
Joyously: *Giojoso*.
Lamenting: *Lamentando*; *lamentoso*; *piangendo*.
Languishing: *Languente*.
Left hand: *Mano Sinistra*.
Leisurely: *Adagio*.
Less: *Meno*.
Lightly: *Leggiero*; *con leggerezza*.
Like, as if, almost: *Quasi*.
Little by little: *Poco a poco*.
Lively: *Vivace*; *vivo*.
Lofty: *Nobile*; *pomposo*; *elevato*.

- Loud: *Forte*.
- Loud as possible: *Con tutta forza; forte possibile*.
- Loud, continually: *Sempre forte*.
- Loud, very: *Fortissimo*.
- Louder: *Più forte*.
- Louder gradually: *Crescendo*.
- Lovingly: *Amoroso; amabile*.
- Majestic: *Maestoso*.
- Major: *Maggiore*.
- March: *Marcia*.
- Marked: *Marcato*.
- Martial: *Marziale*.
- Melancholy: *Con malincolia*.
- Minor: *Minore*.
- Moderately: *Moderato*.
- More: *Più*.
- Mournfully: *Mesto; flebile; con dolore; dolente*.
- Movement: *Movimento*.
- Movement, less: *Meno mosso*.
- Movement, twice the: *Doppio movimento*.
- Movement or motion, more: *Più mosso; più moto*.
- Much: *Molto*.
- Mysteriously: *Misterioso*.
- Night-piece: *Notturmo*.
- Nobly: *Nobile*.
- Noisily: *Strepitoso; con fracasso*.
- Not so fast: *Meno mosso*.
- Not too fast: *Non troppo allegro*.
- Obligatory: *Obbligato*.
- Of: *Di*.
- Of the: *Del, dello, delle, dell', etc.*
- One: *Uno; una*.
- Or, or else: *Ossia*.
- Passionately: *Con passione; appassionatamente; con calore*.
- Pastoral: *Pastorale*.
- Pathetic: *Patetico*.
- Picked (on strings): *Pizzicato*.

- Plaintively: *Lamentando*; *dolente flebile*; *piangendo*.
Playfully: *Giocososo*; *scherzando*.
Pleadingly: *Supplichevole*.
Pompously: *Pomposo*.
Precipitately: *Precipitato*, *precitoso*.
Quietly: *Quieto*; *tranquillo*.
Triumphal: *Trionfale*.
Turn quickly: *Volti subito*.
Two: *Due*.
Two instruments to take the same note: *A Due*.
Unaccompanied voices: *A cappella*.
Under: *Sotto*.
Velocity: *Veloce*.
Very: *Assai*; *molto*.
Voice: *Voce*.
Voice, follow the: *Colla voce*; *colla parte*; *col canto*.
Warlike: *Guerriere*; *marziale*.
Warmly: *Con calore*.
With: *Con*.
With the: *Col*, *colla*, *colle*, *coll'*, etc.
Without: *Senza*.

APPENDIX A

REFERENCE BOOKS

- GEHRKENS *Music Notation and Terminology*, Laidlaw Bros.
GEHRKENS *The Fundamentals of Music*, Oliver Ditson Company.
ELSON *Dictionary of Music*, Oliver Ditson Company.
ELSON *Mistakes and Disputed Points in Music*, Theodore Presser Co.
GROVE *Dictionary of Music and Musicians*, Macmillan Co.
PRATT *The New Encyclopedia of Music and Musicians*, Macmillan Co.
EVANS *Primer of Facts about Music*, Theodore Presser Co.
SMITH, LEO *Musical Rudiments*, Boston Music Co.
ELSON *Theory of Music*, New England Conservatory of Music.
TAPPER *First Year Musical Theory*, Arthur P. Schmidt.

KEY TO PRONUNCIATION

- ä as in fate
ă as in ask
ǣ as in father
ē as in me
ĕ as in met
è as in tube
ī as in ice
î as in pin
ō as in no
ô as in obey
ö as in dog
ö somewhat like o in work
ōō as in moon
ōō as in book
ū somewhat like ea in beauty just before emitting the sound of the u (e with rounded lips)

ch	as in <i>chair</i>
CH	in German, as in <i>ach</i>
d, l, n, t	in Italian, formed forward with the tongue to the upper teeth
g	as in <i>get</i>
nh	in French, nasal somewhat like the <i>n</i> in <i>song</i> just before articulating the sound of the <i>g</i>
r	in Italian, slightly trilled
s	as in <i>sit</i>

All other sounds as IN ENGLISH

Accent is indicated by *italic type*

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